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ABSTRACT

This booklet contains the abstracts of nearly 100 conference sessions presented at the National Art Education Association Conference in 1996. The topics ranged across multiple contexts for art education, explored development issues in art, and included computer usages in art teacher education and the art classroom. Research presentations also focused on teaching methods, learning strategies, art education content and curriculum, teacher education in the art classroom and interdisciplinary issues. Interest was also expressed for further research in aesthetics, creativity, and evaluation in the arts. (EH)

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Abstracts of Research Presentations

National Art Education Association Conference
San Francisco, California

SO 027 092

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SRAE

Seminar
For Research
In Art Education

A B S T R A C T S

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AN AFFILIATE OF NAÉA

Seminar for Research in Art Education

Research Abstracts
for the
1996 National Art Education Association Conference
San Francisco, California
March 24 – 28, 1996

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These abstracts were prepared for publication at William Carey College
by Read M. Diket, *Abstracts* editor.

About the Abstracts

The Seminar for Research in Art Education, as an affiliate of NAEA, promotes "the exchange of ideas about research and inquiry into the field of art education." Each year abstracts representing the research strand of the National Art Education Convention appear in published form for distribution to SRAE members and since 1995 on ERIC database to insure continued availability.

Growth of research in art education, as seen through the Seminar for Research in Art Education *Abstracts of Research Presentations*, indicates both topical and procedural expansion. In 1990 for the Kansas City National Art Education Convention, Mary Stokrocki easily organized the presentations in research according to special interest areas, listed as follows: multicultural, aesthetical, art critical, descriptive, empirical, evaluative, historical, phenomenological, semiotic. Stokrocki in her preface to the *Abstracts* reported a new interaffiliate group was interested in intercultural education, "a process of enculturation which provides students with the cultural tools to explore their humanly constructed cultures, to personally recreate them, and to know about, interact with, and appreciate others and their customs."

SRAE has traditionally embraced all types of research interests. Dave Burton in his introduction to the SRAE *Survey of Research Interests Among Art Education Researchers* recognized that "the way in which data is gathered, analyzed and presented gives very basic insights into what kind of knowledge we value." Burton determined that art education researchers read widely outside of the field, work with a range of populations, and are expanding their research interests. Presentations for the Phoenix Conference defied easy categorization. This diversity led to the alpha listing by author in Peter Smith's *Abstracts for the 1992 Conference.*

Abstracts of Research Presentations for the National Art Education Association Conference Chicago (1993) were again presented in alphabetical order according to author. As editor, Peter Smith noted that "these types of research are so various" that a categorical form was not feasible. Among the standard fifty or so yearly research presentations, the older categories were still represented and other topics ranged across multiple contexts for art education, explored developmental issues, examined imaging processes, inquired into transfer, and included computer usages in art teacher training and the art classroom. The plethora of ideas continued among the abstracts for Baltimore's 1994 NAEA Conference.

Abstracts of Research Presentations from the 1995 NAEA Conference in Houston reflected parity in increased slot allotments for researchers, included ongoing activities of NAEA's new research task forces, and continued topical and procedural diversity. The 1991 SRAE survey of the Higher Education Division and SRAE membership had projected strong research interests in teaching methods, learning strategies, art education content and curriculum, teacher training, and interdisciplinary issues which were noticed in both research presentations and NAEA task forces. Respondents to the 1991 survey indicated that the areas most in need of research were aesthetics, creativity, and evaluation. Aesthetics received increasing attention in recent *Abstracts.*

The San Francisco venue accommodated some 200 additional slots of which SRAE received a proportional share. SRAE formalized its new review process with the 1996 proposals. Proposals for the 1996 conference were blind reviewed by SRAE's president and *Abstracts* editor using the form shown on the opposite page. SRAE's officers worked closely with Deborah Cooper, National NAEA Convention Program Coordinator, and Chuck Qualley, Convention Planner, to insure the accuracy of these contents.

Two ideas emerged during the recent preparation of this material. Authors who wish to use their institutional affiliation need to note this on the contents side of the proposal form. SRAE does not receive the other side of the proposal. It would be helpful if co-authors were included with the proposing author. We are only able to get this information "after the fact" from the *NAEA News.*

SRAE thanks Barbara Tillery for her design and typesetting expertise and William Carey College for dedicating desktop services to the preparation of the 1996 *Abstracts.* An acknowledgement is due LeAnne Smith, WCC Honors Office assistant, for contributions in technical editing. We continue to enjoy the SRAE cover design originated by Tom Brewer and John House at the University of Southern Mississippi.

Read M. Diket, Editor
SRAE *Abstracts* 1996

SRAE Proposal Review Rating Scale

- Proposal # _____ is:

  1 2 3 4 5 (1 = average, 5 = above average/excellent)

- **The following criteria is to be used for evaluation:**

  1) Is it well written using correct APA Manual style, grammar, syntax, etc?
  2) Is it based on solid research assumptions and literature?
  3) Does it offer a timely and insightful perspective?
  4) Is it of interest to the general NAEA membership, e.g. artists/educators/ researchers?
  5) Is it concise and to the point (within word limitations)?

- **Check One:**

  _____ Accepted

  _____ Accepted with Conditions (see comments)

  _____ Rejected

- **Comments:**

SRAE Abstracts
1996
in alphabetical order

Presenter: Brian Allison, United Kingdom
Title: New Research Databases: New Technologies

The second edition of the UK national database of research in art and design was published in January 1996 on CD ROM. The database makes a significant step forward as a number of the research projects are illustrated. The first edition of the Australian national database for research in the arts and design was published in December 1995 on discs. The databases present up-to-date pictures of research across the countries. Both of these national databases were developed on Filemaker Pro, which provides a powerful search and retrieval facility, and use similar structures and formats.

The databases will be demonstrated during the presentation and the values and implications of national databases for the future development of art education will be discussed. The potential for extending the databases beyond national boundaries to provide an international resource, as well as the possibilities for on-line access, will be considered.

Presenter: Patricia Amburgy, Penn State University
Title: Crafts, Class, and Gender: Crafts Education in Chicago, 1890–1920

Why is instruction in crafts an important part of art education? At the turn of the century, American educators answered this question in several ways. Some saw instruction in crafts as a protest against the kind of vocational training that was intended to prepare students for industrial labor. Following the ideas of John Ruskin and William Morris, their purpose in teaching arts and crafts was to convey an ideal of the worker as artisan and, ultimately, to alter present conditions of work.

Where some educators emphasized conditions of work, others came to emphasize the appearance of objects. From this perspective the purpose of teaching arts and crafts was neither to prepare students for, nor to change the nature of industrial labor. It was to develop students' taste as consumers of handcrafted objects.

A third perspective emphasized the therapeutic value of arts and crafts. For privileged as well as for working-class students, educators prescribed handicrafts as an antidote to the stresses and strains of modern life. For them the central purpose of crafts instruction was personal rejuvenation and an effective use of one's leisure time. Arts and crafts were not work; they were play.

In this paper I examine these three conceptions of crafts instruction and the way crafts instruction functioned in practice to reproduce divisions of class and gender at the turn of the century. The paper focuses on instruction in arts and crafts in Chicago at three sites: the public schools, the University of Chicago's Lab School (both during and after John Dewey's tenure there), and Hull House.

Presenter: Elizabeth Ament, Madison, WI
Title: An Alternative Model for Teaching Art

Based on my research over the past two years, I propose that contemporary feminist scholarship in aesthetics offers viewpoints for considering art that are particularly suited to use as an alternative framework for meeting the challenge of fostering multiple perspectives in our increasingly multinational classrooms. Since these viewpoints have not previously been a major part of discussions in the field of aesthetics, they offer rich untapped resources to use as a basis for teaching art.

I have identified major issues and concepts practiced in feminist studies in aesthetics that can be used to address the challenge of diversity in our contemporary classrooms, including: 1) a consideration of the significance of gender differences, 2) a recognition of the value and usefulness of multiple perspectives, and 3) a reconnecting of art and culture. I have developed a model for teaching art based on these issues and concepts. Using Arthur Efland's typology of art educational models, I developed a fifth category to add to his four original categories. I also relied on the work of several other art educators who draw from the field of aesthetics to develop my model including E. Louis Lankford and Karen Hamblen. Lankford and Hamblen both encourage teachers of art to examine the cultural underpinnings of artworks using approaches drawn from contemporary aesthetic theories.

Presenter: Albert A. Anderson, Penn State University
Title: The Origins of American Public School Craft Education

This historical research presentation will focus on what is probably the earliest documented successful effort to introduce craft education in the public schools of America. Charles Godfrey Leland, a well known American writer who had lived for many years in England, returned to Philadelphia in 1880. He proposed an experimental industrial art school to the Philadelphia Board of Education which opened in 1881 under his direction. The school began with 150 grammar school students twelve to fifteen years of age from across the city. It also held classes for teachers. Its immediate success soon led to a permanent school known as the Public Industrial Art School of the City of Philadelphia. Leland remained director of the school until 1884.

Leland's program differed from earlier manual training and industrial education efforts in that it was the first to focus on the decorative arts and to place aesthetic values at the center of the curriculum. His educational philosophy will be an important part of the presentation. Leland served as director of the school for three years after which he returned to England. His work was carried on by J. Liberty Tadd, one of the first teachers in the school who directed the school for many more years. Leland subsequently became a prominent figure in the English Arts and Crafts Movement through his role in the establishment of the Home Arts and Industries Association and his writings on the decorative arts.

Leland made several important contributions to the literature of art education which are not widely known. These include The Minor Arts, Practical Education, Eye Memory, a series of 12 art manuals, and Industrial Art in Schools, a circular of information for the U.S. Bureau of Education. These publications have a substantial impact on the development of courses in crafts and decorative arts across this country, in England, and on the European Continent over the last part of the 19th and early 20th centuries. The significance of these publications will be discussed in the final portion of the presentation.

Presenter: Flavia Bastos, Bloomington, IN
Title: Playing It Safe: A Portrait of a Prospective Art Teacher

This case study investigates the reasons supporting an art education student's recurrent interest for teaching art classes before her graduation. A perspective change from a positive to a critical view of her performance was basic in illuminating the findings. The analysis of the aspects shaping this student's teaching takes into consideration the broader issue of what makes a good art teacher.

Data analyzed came from interviews, observations, journals, and related documents. Answering to what is shaping this art education student's teaching style unfolds in two (complementary) directions. One is the characterization of her teaching style and the other is an examination of the factors influencing it. The first group of findings is presented as a profile in which each trait or feature is described. The second group is an attempt to interpretation.

Results show that although considered a talented future art teacher, this student holds a formal, traditional, and a product-oriented view of art teaching. "Playing it safe" is an overarching idea in this research. It is a powerful descriptor of this preservice teacher, but it also relates to the researcher's first attitudes. Disconfirmation of the initial expectations caused the researcher to consider a wider range of issues intertwined in the teaching of art.

Discussion of research outcomes explores why a promising prospective art teacher might hold conservative teaching values. The instrumental qualities and competencies presented by this student seem necessary but not sufficient to make a good art teacher. Her performance challenges the notion that art teachers are innovative and idealistic. Further, it points out that, at least partially, the answer to what makes a good art teacher relates to finding a balance between conforming and challenging the custom.

Presenter: Patricia Belleville, Champaign, IL
Title: Verbal Cues and Categorization of Art Work by Young Children

This study examined the influence of verbal cues on children's categorization of art work. The four, five, and six year old children, performed a matching task showing the influence of the verbal cues. These verbal cues represent the type of classification used by experts in the art field, such as style, type of media used, the artist's name, a nonsense word, the date the art work was created, or a statement of the artist's philosophy. The children were asked to give a reason for their match. The slides were grouped according to the taxonomic levels of superordinate, basic, and subordinate. The results show a significant difference in how the children at each age level use verbal cues. There was also a significant difference between age and group performance across verbal cues. The reasons why children chose to classify art work by style or subject were examined. The reasons may indicate that children are aware of style but have no verbal means of describing style. The results of an analysis of the taxonomic levels suggest that basic level categorization in art may not help children discern style differences.

Presenter: Cynthia Bickley-Green, East Carolina University
Title: Classroom Research—Result and Reward of Site-Based Management

Research in the classroom improves teaching and learning. Rewards for classroom teachers include the following: (1) Identifying pedagogical techniques that are most appropriate for the specific talents of individual teachers and students; (2) Gaining knowledge to make informed, research-based choices about theory and content; (3) Acquiring a clarified view of the multifaceted nature of assessment; and (4) Constructing portfolio pieces that enhance the teachers' professional advancement. Selective use of qualitative and quantitative methods leads faculty to a broader view of classroom dynamics. Sharing these classroom studies with parents and the education community-at-large fosters additional support for the visual arts. Educators who conduct classroom inquiry develop site-based research foundations. In models identified by this presentation, the faculty grows into self-management and becomes the authority in matters of visual art pedagogy and content.

Presenter: Paul Bolin, Penn State University
Title: The Legislating of Drawing in Public Schools of the Northeastern United States, 1871-1876

Historians of art education have often referred to Massachusetts as being the first state, in 1870, to pass legislation that required drawing be taught in all public schools of that state. Yet, few questions have been raised and little investigation made into the legislative process that mandated drawing in other Northeastern states. What impact did the drawing education legislation that was passed in Massachusetts have on the surrounding states? Did these neighboring states follow the lead of Massachusetts, or did various state legislatures assume a different stance toward the mandating of drawing in their public schools?

During the past two years I have investigated these and other questions about the legislating of drawing in the public schools of the Northeastern United States during the late-nineteenth century. This research has been funded by a Faculty Research Grant from The Pennsylvania State University. While conducting this study I traveled to and investigated records in the state legislative archives of Augusta, Maine; Albany, New York; Boston, Massachusetts; Concord, New Hampshire; Hartford, Connecticut; Montpelier, Vermont; and Providence, Rhode Island. The purpose of my research has been to gather documentation on the legislative process each of these states undertook in order to place the subject of drawing on their public school curriculum roster.

The states of Connecticut, New Hampshire, and Rhode Island did not enact legislation related to public school drawing education in the nineteenth century. Following passage of the Massachusetts Drawing Act of 1870, drawing was made a required public school subject in the three other Northeastern states: Maine (1871), New York (1875), and Vermont (1876). From this research I have been able to piece together the legislative events that led to enactment of a drawing education bill in each of these states. Because so much has been written about drawing education legislation in Massachusetts, this presentation does not examine the passage of drawing legislation in that state. This study does reveal, however, the critical role business and economic development seems to have played in the passage of public school drawing education laws in each of these Northeastern states. This presentation extends our understanding of why and how drawing was legislated and developed in the public schools of the United States, and sets a foundation for asking questions about purposes for art education that are present today.

Presenter: William Breitenbach, Sam Houston State University
Title: Mexican Maskmakers

In present day Mexico many of the producing master maskmakers are unrecorded or unknown to the rest of the world. Within the last decade little has been done to rectify this situation and many of these elder artisans are fading into obscurity, aging and death being the main causes. This convention program proposal is the result of a two year Sam Houston State University funded research project in which I located not only the mature masters of this artform but the younger contemporaries as well and investigated and recorded their works. The research resulted in a monograph, including the maskmakers' names, locations, influences, styles, processes, techniques, materials, and regional similarities which is supported by a series of slides. In the research effort, I concentrated on eight states in Mexico where maskmaking is still an esteemed and respected artform. These were the states of Guanajuato, Guerrero, Michoacan, Oaxaca, Puebla, San Luis Potosi, Tlaxcala, and Zacatecas. This was a two year research project, the first phase was conducted during the summer of 1994 in the states of Guanajauto, Michoacoan, San Luis Potosi, and Tlaxcala and the second phase was conducted during the summer of 1995 in the states of Guerrero, Oaxaca, Puebla, and Zacatecas. The convention program I would be presenting would be the resulting monograph of this research project supported by a slide presentation along with handouts.

Sponsored SRAE Workshops

Presenter: Thomas Brewer, Sally McRorie, Marge Hilliard
Title: Session I: Classroom and Teacher-based Research Methods

The presenters will each give some background about their research efforts and methodologies that either developed from or applied to various classroom settings. Topics include attitudes, perceptions, aesthetic inquiry, and studio performance. Participants and presenters will work in small groups to explore research interests and methodologies.

Presenter: Thomas Brewer, MacArthur Goodwin, Rick Lasher
Title: Session II: General Grant Information for Teachers

This SRAE session provides teachers with general information about sources for grants (NAEA Foundation Grants, governmental agencies, foundations, and others) and grants writing procedures. It is a resource and clearinghouse session. Presenters will discuss what format creates a successful art education or research grant.

Presenter: Joann Brown, Lincoln, NE
Title: A Naturalistic, Multiple-Case Study of Six Practicing Visual Artists

The purpose of this qualitative research study was to develop a naturalistic, multiple-case analysis of 6 visual artists through a series of in-depth interviews, focusing on the home, the school, and the individual, to investigate their development as professional artists, and to pose ways in which teachers can create an environment to meet the needs of children. The participants in the study reflected a secure family environment and a belief they were born with talent, which was nurtured in an environment by meaningful others consisting of parents, extended family members, friends, teachers, or mentors. These individuals contributed to the development of the participants' self-concepts, internalized perceptions of self as an artist, and decision to continue to create art on a short-term as well as on a long-term basis.

The artists conveyed qualities of a meditative and a spiritual nature in their work. These artists reported they created because that was who they were; they had an internalized need, and they did not feel right if they did not create. They were committed to their work.

The participants suggested ongoing opportunities to create should be provided for all students in the visual arts. These included an awareness of individual differences, an open and accepting climate, and ongoing opportunities in the home and family environment as well as in school and nonschool areas. Additional recommendations stressed the importance of parents and teachers who positively acknowledge the child's talent and individuality; provision of appropriate, abundant materials; a private space to work; provision of opportunities to see art in formal and informal settings; inclusions of an awareness of art in all aspects of their environment; adequate opportunities for enriched instruction; as well as allow the individual the opportunity to be an artist using their own language.

This research study was completed for a doctoral dissertation at the University of Nebraska in the area of Administration, Curriculum, and Instruction. For me, the researcher, it has been a fascinating, validating study. I am an active, practicing, exhibiting artist. Several of these artists I have known for at least 20 years. The participants are locally, regionally, nationally, and internationally known artists. They all were in the mid-years of their lives, between 45 and 55 years old. The research consisted of wonderful, in-depth conversations and analyses of their lives, the catalysts to produce, and probing into "Why do artists produce? How and why do they persist and continue to create through the years?"

This study emerged as a result of the probing questions the students in my classes for elementary classroom teachers raised. The students in these art methods classes were interested in creating an appropriate environment for their future students in the elementary school.

Presenter: David Burton, Virginia Commonwealth University
Title: NAEA Demographic Research Task Force Meeting

The meeting will review the progress made in its first year by the NAEA Demographic Research Task Force, including the 1995 NAEA Survey of Art Educators, as well as other task force projects underway. Discussion will outline new goals and appoint project directors for the coming year.

Presenter: Judith Burton, Columbia University
with Peggy Clark, Barbara Halley, Linda Louis
Title: Report on the Work of the Task Force on Student Learning

The Task Force on Student Learning consists of 15 core members representing the interest of all levels of schooling including teacher education, museum education and special education. The group has designed an ambitious multi-leveled/multi-context two-year group research project. The central focus of the project is to identify how art teachers think about growth and development and operationalize their thinking to promote learning. For instance, who do art teachers respond to when they acknowledge "development" in youngsters' art work--what features do they look for or become salient and why--and then, how do they respond and why do they respond the way hey do? In essence, the thinking behind this focus derives from the Task Force Briefing Paper which raised critical concerns about knowledge of children's artistic growth and its core dimensions as linked to the shaping role of the context in which development and learning take place; a sub-concern impinges upon: How do teachers know when something is learned, how do their students know when they have learned something?

An innovative data collection plan has been designed which includes using video to track twenty-five "focus groups"of young people, preschool-12th grade, over four-hour periods as they work with materials in ordinary classroom/studio/museum settings. The data collection includes in-depth interviews with participating teachers and the "focus group" students. Procedurally, this will be an ethnographic study which triangulates quantitative with qualitative methods of data analysis.

Presenter: B. Stephen Carpenter, II, Old Dominion University
Title: Interpreting the Postmodern Pots of Adrian Saxe

Ceramic art presents a challenge to ceramics criticism, ceramics education, and art education because much of the critical writing has not equaled the advances of many contemporary works. Many of these works address issues and content that is socially relevant; however, for the past two decades, ceramics criticism has been characterized as being in poor condition and lacking intellectual depth and focus. Similarly, it has been suggested that ceramics criticism should include better writing and address historical, cultural, and aesthetic relationships between contemporary works and art works of the past. Unfortunately, these suggestions do not necessarily aid educators and students in interpreting how contemporary ceramic works have social, cultural, and intellectual bearing on our lives.

In this presentation, I will argue that ceramics criticism has typically neglected to adequately address contemporary works in clay and that art educators need to address the ways in which contemporary ceramics reflect cultural, social, political, economic and aesthetic issues. Assuming that works of art are constructed and understood based on a visual language, Umberto Eco's theory of the open work, grounded in literary theory and semiotics, can be applied to the interpretation of these works. Eco's theory suggests that works of art can be viewed as open, able to receive, entertain, and produce multiple and simultaneous interpretations which reflect and represent a contemporary experience of the world. Furthermore, Eco's theory is useful to the field of ceramics education because it allows for the existence of multiple

*interpretations of contemporary ceramic art and offers us a "new way of seeing, feeling, under-*standing, and accepting the universe." Interpretations of contemporary ceramics, constructed in this manner, function to subvert traditional relationships and value structures and make available new perceptual possibilities.

Like Eco, the writing by critics from outside the field prove most useful for interpreting contemporary ceramics as socially relevant. Critics Jim Collins and John Bentley Mays have called artist Adrian Saxe "the postmodern potter" and his works "a prophetic vision of the future unfurling from the injustices and failures of our time." Therefore, works by Los Angeles artist Adrian Saxe, and interpretations of his work by Collins, Mays and Peter Schjeldahl, will be used to illustrate how contemporary ceramics can function as open works that comment on social and cultural issues past and present.

Presenter: Karen Carroll, The Maryland Institute, College of Art
Title: Open Meeting of the Task Force for Research on Instruction

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The session shall be a forum for the discussion of directions and priorities in research on instruction. The open dialogue that was begun at last year's convention will be continued.

Presenter: F. Graeme Chalmers, North Vancouver, B.C.
Title: The Philadelphia School of Design for Women

British influences affecting the nineteenth-century history of the Philadelphia School of Design for Women are examined.

The British connections of the founder, Sarah Worthington King Peter, are discussed. London's Female School of Design is found to be the model. Two British women who taught at the Philadelphia School are profiled, and the impact of events such as Christopher Dresser's visit to Philadelphia are discussed. The ambitions of Scottish-born Thomas Braidwood, an early principal, are seen as being very close to those of South Kensington's major promoter, Sir Henry Cole.

Presenter: Gilbert Clark, Indiana University
Title: Identifying Ethnically Diverse, High Ability Visual Arts Students in Rural Communities

As part of a Javits grant from the U.S. Department of Education, Project ARTS has been an elementary identification and curriculum differentiation project designed to serve high ability art students in rural communities. Project ARTS was designed to help develop locally appropriate programs of identification, curriculum enrichment, and evaluation. As a result, rural schools in three states have been studied and teachers and staff members have created unique identification programs designed to select high ability students who would benefit from differentiated curriculum experiences and opportunities. Seven to ten identification measures were used at each of the seven cooperating schools, based on local needs and student characteristics. In addition, The Torrance Tests of Creativity and Clark's Drawing Abilities Test were administered to all of the students in Project ARTS.

Results of all of the identification measures at all schools will be shared and discussed, based on statistical analyses. Comparisons of different measures' effectiveness and efficiency will be reported.

Presenter: Margaret Clark, Cambridge, MA
Title: Children's Drawings From the Child's Point of View

Young children's drawings have been seen as failed attempts at adult realism. Much research describes children as incapable of using perceptual information, producing images that are generalized or schematic regardless of drawing condition. This study challenges that view, presenting a picture of children's understanding of the drawing process through interviews with five through eight year olds. The children were asked to make a drawing of the same object from observation and from memory, then were interviewed about the drawings they produced. The interviews reveal an awareness of distinct drawing genres in even the youngest children. They indicate that children are able to select and vary strategies based on their understanding of the drawing's ultimate purpose. They tract an increasingly subtle use of the medium and an emerging interest in assessing the success of their strategy use.

Presenter: Robin Clark, Western Michigan University
Title: Art as an Act of Reason and Will

Recent research in the areas of psychology and physiology would seem to suggest that the process of human motivation is even more complex, intricate, and individualized than had been previously thought. What we in art education have long referred to as "motivations" and "anticipatory sets" are instructional strategies specifically designed to elicit a manifestation of will in the student (i.e. a course of action deliberately chosen as a result of a feeling, a desire, a motive, an inspiration, etc.). Art teachers frequently use this strategy of "motivation" in an attempt to direct and/or channel their students' interests and energies toward willful involvement in some specified learning task, creative/expressive activity or other educational outcome. The trick to successful use of this strategy in the classroom is to cause each student to identify (via personal experience) with some aspect of the assignment or presentation to the extent that the matter of related classwork becomes personally relevant. However, with twenty to thirty students in a group, each of whom may have a vastly differing repertoire of lived experiences and/or cultural influences, traditionally conducted "motivations" may often fall short of the mark of personally reaching every student in the class. As a result, those students may frequently become passive or "automatic" respondents during learning activities.

In this presentation, "motivation" is discussed as a critical teaching methodology in need of reexamination, particularly in light of current knowledge about how people learn. Research for the presentation consists of a literature review of key writings on motivation by authors in the fields of art education, psychology, physiology, and philosophy. The following general and specific research questions are posed and briefly addressed: 1) What are some of the major theories that have commonly and/or traditionally provided foundations for practice in the area of student motivation? Who should be responsible for motivation in the art classroom? 2) How do those major theories compare with recent psychological and physiological research, as well as current practice in the field of art education (as reported in the literature)? What sorts of mental processes contribute to and/or result in motivation? What implications, if any, does the reconceptualization of human "intelligence" hold for the educational practice of "motivation"? What are "consummatory" experiences and how do they compare with direct instruction in terms of motivation? What are some of the observed and/or reported effects of passive or "automatic" student responses to class assignments and activities? 3) Based on the comparisons of theories, current research findings, and practices, what are the implications, if any, for motivational methodologies used in the art classroom? In light of the foregoing discussions, what would appear to constitute "best practice" in the use of motivation as an instructional strategy?

Presenter: Faith Clover, Beaverton, OR
Title: Contributions of Gender and Culture to Aesthetic Response

This study tested and extended Parson's (1987) theory of aesthetic development by gathering extensive data on the ways that Mexican American and Navajo females and males respond to selected images of art. Studies of twelve participants, three male/female pairs from each culture group and representing upper elementary, high school and adult age groups, were based on a series of semi-structured, in-depth phenomenological interviews. Data was analyzed in several ways and used to develop a case or portrait for each participant. Then data was compared across groups.

Parson's model, with the addition of two additional aesthetic stances and a rating on a naive/expert continuum was found useful in examining the ways that education experience, gender and cultural background contributed to these participants' responses to images. The resulting cases should be useful in art teaching and art teacher education as well as contributing to the literature of cases in education.

Presenter: Cynthia Colbert, Lexington, SC
Title: Classroom Research on the National Standards

Five art education researchers will describe their own classroom based research using the Standards for Visual Arts Education as their framework for classroom observations and interviews with art teachers and students. Researchers collaborating in this study are strategically located in the northeast, midwest, southwest and southeastern regions of the country. Each researcher has designed her study based on the national standards for visual arts education to try to learn what impact the standards are having in our K-12 visual arts education programs.

Research methodologies used in these studies will be ethnographic and descriptive in nature. The researchers have identified specific teachers and school settings for their observations. The research studies are being done independently by each researcher, with the collaboration taking place in the reporting session.

Researchers are seeking to learn what impact the national standards are having on teachers' curriculum planning, classroom practices and their thinking about teaching art. Researchers will also seek to learn if students can meet the national standards.

Presenter: Kristin Congdon, University of Central Florida
Title: NAEA Task Force on Research About Contexts

The NAEA Task Force on Research About Contexts has completed its Briefing Paper, outlining its basic research questions. This annual meeting will include a time for Task Force members and other interested people to briefly share appropriate research activities they have been engaged in over the last year. Funding sources available to researchers in this area will be presented to encourage more activity. Ways the Task Force can help support researchers will also be discussed. Plans for the following year will then be considered and developed.

Presenter: Elizabeth Delacruz, Champaign, IL
Title: Royal Benin Art and the Search for Meaning, Whose Knowledge is It?

The researcher proposes both traditional and changing approaches and premises underlying the practice of art history and aesthetic inquiry as it interfaces with contemporary philosophical frameworks and research methods. This examination focuses in particular on problems of interpretation and cross-cultural aesthetics. Following this introduction and examination of practices, Dr. Joseph Uduehi, a descendent of Royal Benin lineage, illustrates problems inherent in the historic interpretation of Royal Benin Art. Current research conducted by Dr. Uduehi into the iconography, function, and significance of Royal Benin Art challenges established assumptions, writings, and conclusions about these and numerous other traditional west African art forms. As a member of this particular cultural group, conversant with the Benin language, values, beliefs, customs, and socio-historic-political systems, Dr. Uduehi provides unique, authentic insights into Royal Benin art, culture, and history. Utilizing a variety of research methods, including interviews with contemporary members of the Royal Benin court and with contemporary Nigerian scholars, Dr. Uduehi presents a compelling account of Benin aesthetics. Building upon Dr. Uduehi's recent research into Royal Benin Art, and upon other contemporary cross-cultural scholarship, we re-analyze current assumptions and methods of art historical interpretation and historiography, explicate viable visual inquiry processes, and illuminate issues associated with the interpretation and analysis of nonwestern art and artifacts. Implications for art historical research, for aesthetic inquiry, and for multicultural teaching are drawn. Recommendations for practice and resources will be shared with participants. Slides and music will accompany this presentation, and handouts with visuals will be provided to participants.

Presenter: Michael DeSiano, Brooklyn, NY
Title: Understanding Thinking and Creativity Through Neuropsychology

This presentation concentrates on recent developments in neuropsychology that help to explain creativity and thinking and apply them to the art classroom. Much interest in the brain was generated by Betty Edwards' work on the split-brain, but in the past twenty years research has provided new explanations for thinking and creativity. This presentation provides historical background for the relationship of the brain to personality, thinking and creativity. Enough brain physiology is presented to enable explanation of brain neuro-anatomy (Lezak, 1983), distributed neural structures and neuron-synaptic functions (Martindale, 1991). The presentation covers operation of neurons including neuro-transmitters and blocks, chemical and drug effects and glucose and radiation mapping of cerebral functions and neurons. The theoretical relationship between neurons and cognitive units is used to relate neuropsychology and cognitive psychology (Haykim, 1994). This permits relating brain functions to theories which explain thinking using spreading activation, neural networks and arousal-inhibition. Creativity can then be presented with neural analogies to association and synthesis.

Haykim, Simon. (1994) *Neural Networks: A Comprehensive Foundation*. New York: Macmillan

Lezak, Muriel. (1983) *Neuropsychological Assessment*, 2nd ed., New York: Oxford University Press.

Martindale, Colin. (1991) *Cognitive Psychology. A Neural-Network Approach*. Pacific Grove, CA: Brooks/Cole Publishing Co.

Presenter: Read M. Diket, William Carey College
Title: The Art Teacher Using Semiotic Pedagogy

This presentation explores a concept of art pedagogy based in semiotics. Smith Shank (1995) identifies four roles for the semiotically astute teacher: participant, referee, coach, and expert. With semiotic pedagogy, the classroom becomes "cooperative, active, experimental, and non-predictive" (p. 238). In a Vygotskian sense, the relationships of teachers and students flux in the cooperative effort to make sense of cultural encounters, societal codes, and life. The roles correspond with Gardner's concepts (Gardner, 1991) of development in art wherein artistic awareness and expertise increase through experience made conscious and transferred to new situations.

In earlier presentations, I documented effect sizes for discipline based art teaching and compared these to Gardner's developmental schema. Teaching rigidly in the disciplines may be limiting the learning process because it artificially constrains the fluid importation of collateral experience. We find that though students do replicate art tasks, do become inclined to accept unfamiliar art, and do reason in a disciplined manner about art, they do not appear to connect their art experience to other areas of thought. DBAE art education remains constrained within its arbitrary boundaries or strands which only make sense at an expert level where the ambiguity of choice can be tolerated.

Transfer of learning to dissimilar areas might be better expedited with semiotics' broad approach which makes rich use of collateral processing. Under this assumption, I describe semiotic pedagogy used with gifted children, college students, graduate students and professional educators for the past few years. I begin with explanations about world views as biological, egocentric, and culturally determined. We continue by importing and making conscious collateral experience of codes, signs, symbols, metaphors, and other mediators to understanding. From this base we explore affect as biological, intrapersonal, and interpersonal. Semiotics situates knowledge as contextual. Art making and study encompasses world views while allowing a measure of objectivity.

Presenter: Dena Eber, Athens, GA
Title: Virtual Reality Art Installations and the Aesthetic Experience

In the last few years, virtual environments (VE, or virtual reality, VR) have gained recognition as computer simulated worlds that are used to train, educate, entertain, and provide a work environment for its users. Most recently, a handful of artists have used VE to create computer based virtual environments as art installations. Art works encourage the aesthetic experience inherently, but also rely on viewer interaction museum education, and curatorial factors (Czikszentmihalyi 1990). A VE art installation facilitates the art experience inherently, as they are interactive and experiential, and provide a learning opportunity that is multi-sensory. An example of VE as an art installation was created by an Atlanta artist with a pair of goggles. The goggles allow the viewer to see the actual world and a projected video simultaneously. This special case of VE is known as augmented reality, or AR. In this art work, the artist intended the viewer to see the video juxtaposed on a given environment, and in doing so, create an experience different from that of viewing the video in a room.

There is a need to explore the aesthetic experience associated with this new medium and to determine if it is connected to how people perceive the VE medium as a work of art. I conducted a qualitative case study in which my purpose was to describe the nature of the aesthetic experience a person had with an augmented reality (a type of VE) work of art. I propose to present a description of VE as an art installation and my findings from this study.

Czikszentmihalyi, "Facilitating the Aesthetic Experience" in *The Art of Seeing*, (Paul Getty Museum, 1990) p. 139.

Presenter: Paula Eubanks, Cedar Falls, IA, with Jackie Ellett
Title: Movement in Children's Drawings

Our presentation will be based on a study of how children portray movement in their drawings. The subjects were second grade students at Fort Daniel Elementary and Rockbridge Elementary, both in Gwinnett County, Georgia. A discussion of the literature will include the work of Hubbard, Cox, Goodnow, Goloumb, Freidman and Stevenson.

The students were second graders, divided into four groups. Group 1 received motivation to draw movement without any visual referents. Group 2 received motivation which included examination of photographs of movement from the works of Marey, Muybridge, Lartigue and Morgan. Group 3 received motivation through paintings and drawings by Balla, Duchamp, Severini and comic strips. Group 4 motivation included examination of the photographs, drawings and paintings.

The data was anonymous; subjects were identified by codes which indicated classroom groupings, gender and seating groups.

Procedure for motivation began with talk about movement in art. Students were asked to first define then demonstrate movement. Students led a discussion on how artists show movement in their work. At this point only those students in groups 2-4 examined exemplars. Students coded their 9"x12" manila paper and the class as a whole brainstormed a list on the board of things that "move." The students were told that they were to make a picture showing movement using permanent black markers. Twenty minutes drawing time was allotted.

We would like to present our findings from this study which were based on the collected artworks, field notes and related literature. Categories included gender, table groups, class groups, metaphor, frozen movement and multiple images. A new category of "leader" was established due to field notes. Findings will be discussed in length, slides and examples of motivation and student interpretation will be shown and compared to the literature on movement in children's drawings.

Presenter: Patrick Fahey, Colorado State University
Title: Reflections of Beginning Art Teachers: Understanding Through Autobiography and Narrative Interpretation

Artists, philosophers, and educators such as Ben Shahn, Robert Irwin, Susanne Langer, John Dewey, Madeleine Grumet, and William Pinar stressed the importance of writing and reflecting upon our "lived realities" in order to better understand the meanings these experiences hold for us. The pursuit of self-knowledge can provide an effective method for student teachers in art to find their way in the art room by tracing out its narrative line through their own writing. This autobiographical approach directs learning and understanding inward, to one's own story, and allows one "to bridge the gap between a knower and an object of knowledge" (Graham, 1991, p. vii).

From 1989-1993, I met weekly with a total of 18 student teachers in art who kept journals and reflected on their first (full-time) teaching experiences in the public schools. This presentation proposes to look at the theoretical grounding for autobiography and narrative interpretation in pre-service teacher education programs, as well as describe and discuss those issues identified by student teachers as essential to their education in becoming authentic art teachers. Areas addressed include: (1) D\developing student/teacher relationships; (2) the transition from student to teacher; (3) the conflict for student teachers between theory and practice; and (4) the coming to an understanding of what constitutes an authentic art curricula in the public schools.

Presenter: Virginia Fitzpatrick, Moore College of Art and Design, Philadelphia, PA
Title: Sixty Years of Changes in Art Education at Moore College of Art and Design

Attending a women's college of art and design in the late 19th and early 20th century was not an unusual experience. Even Saturday and evening art classes for teachers in the 1920s were not new on the East Coast. However the addition of "teacher training" classes that offered degrees was unique in the 1930s. This research focuses on what and how women were taught to teach at Moore College of Art and Design.

The research presents discussions and decisions of Moore's Board of Directors in regard to the development of this program and compares some other art education programs in Northeastern co-educational colleges developed during the same period.

Curriculum at all schools was affected by financial upheavals and political maneuvering. How did the women at Moore survive the economic problems of the 1930s? How much influence on the curriculum did the male members of the Board have? What, if any, differences were there in the same period? These and other questions will be addressed during this presentation.

Presenter: Judith Fuller, Rhode Island College, with Mary Zahner
Title: How Cognitive Development Goals in Elementary Art Education Compares to Those Written in the Curricula of Math, Science, Social Studies, and Language Arts

This presentation examines and compares elementary curricula from school systems in New England and southwestern Ohio. In this study researchers looked for identical values, goals and language in the curricula of math, science, social studies, language arts and art education. Four charts were drawn, one each for aesthetics, art history (art in society), art criticism and the making of art. Under each chart title were listed math, science, social studies and language arts. Under each academic subject were listed the terms, values and goals as they appeared in their respective curriculum. Items listed are identical to those found in the respective school system's curriculum for art education. For example:

ART CRITICISM

Math	Science	Social Studies	Language Arts
Problem solving	Forces and structures	Art in Various cultures	Composition
Patterns	Color	Environment	Form and Structure
Value	Balancing	Social and Physical	Control of Subject and Form
Comparisons	Light Characteristics	Geographic Influence	
Geometric Figures	Spaces and Places		
Linear Measurement	Senses and Body Parts		

*from Glastonbury, CT, Curriculum.

Four charts were drawn in reverse. For example:

MATH

Aesthetics	Art in Society	Art Criticism	Making of Art

A discussion of the results from presentation of this information given to school administrators, teachers and parents will follow. It is hoped that the results of this study can influence the employment of additional art teachers in the respective school systems. Interdisciplinary methods will be discussed.

Presenter: Lynn Galbraith, University of Arizona
Title: Case Studies in Teacher Education

This presentation will report on the use of interactive hypermedia "case studies" as a means of enhancing curricular and pedagogical knowledge within the art teacher education classroom. Specifically, examples and data collected from two research projects will be discussed.

First, the researcher will discuss the development of an interactive technology project entitled *Familiar Images and Changing Roles: An Interactive Case Study of a Traveling Art Teacher.* This project has been designed by the researcher for use with preservice art teachers. Photographic images, depicting a day's work of a traveling teacher, have been scanned into a Macintosh computer. Selected groups of images, representing three major aspects within the teacher's day:

(i) *Art on a Cart: A Context for Art Teaching*, (ii) *Working with the Elementary Classroom Teacher: Curriculum Integration*, (iii) *Onto the Middle School: A Practitioner's Pedagogy* have been interactively linked using Macromind Director to form free-standing hypermedia programs. Preservice teachers are asked to "put themselves in the role of the art teacher" as they view the images and respond to an accompanying set of questions that also appear on the screen. For example, images represented in the *Art on a Cart: A Context for Art Teaching* program, depict the interior and layout of an elementary classroom environment, including the kinds of teaching and learning activities that are reflected in this environment. Accompanying questions ask preservice teachers to examine the classroom carefully, and to gauge as to whether it is conducive to teaching art. Second, the researcher will report on a series of hypermedia case studies, similar in format to the aforementioned case studies, developed by preservice teachers. After they were taught some basic computer skills and HyperCard programming, small groups of preservice teachers were asked to design a hypermedia text focusing on some aspect of teaching elementary art.

This research provides (a) novel opportunities and means for preservice teachers and researchers to analyze the ways in which teachers teach within the classroom, hence allowing them insight into the classroom prior to teaching practica, (b) a database of information providing, from the input of the preservice teachers, insight into their thought patterns as they analyze the situations presented in the interactive case study, (c) a database of information on the "mindworkings" of the practitioners involved in this study, and (d) a means whereby preservice teachers can come to appreciate the unique capabilities and attributes of computer based learning systems in education. Implications of extending this work further via case studies placed as

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Presenter: Lynn Galbraith, University of Arizona
Title: Annual Meeting of the NAEA Research Task Force on Teacher Education

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This meeting will serve as the annual meeting of the NAEA Research Task Force on Teacher Education. All NAEA members are encouraged to attend. The Task Force is one of eight task forces initiated in order to put the NAEA's Research Agenda for the 21st century into place.

The meeting will allow the Task Force Chairs and members to report on their activities over the year. Possible future and collaborative research projects, grants and presentations will be discussed.

Presenter: Charles R. Garoian, Penn State University
Title: Performance Art: Positioning the Body in Postmodern Art Education

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Performance art represents a century of radical activities, an "underground" within the visual arts that has gone virtually unnoticed by the field of art education. Consider the following examples: Alfred Jarry's controversial Ubu Roe in 1896; the political performances of the Italian futurists, the dadaists, the surrealists, and the constructivists between 1909 and 1930s; Fluxus performance of the 1950s and 1960s; the "body" performances of Vito Acconci, Carolee Schneemann, Chris Burden, and Linda Montano in the late 1960s and 1970s; and, the alienation performances of Laurie Anderson, Guillermo Gomez-Pena, and Adrian Piper in the 1980s. These represent but a few examples of how performance art has contributed to the development of contemporary visual art and culture in the twentieth-century.

What is performance art? What is the educational significance of this unusual art form wherein the artist's body is used as image, text, material, and process? Some theorists believe that performance art has served as the principle "laboratory" for twentieth century art. Its interdisciplinary nature has been referred to as a form of "basic research"--exploratory art work whereby relationships between the visual arts and contemporary culture are identified, investigated, and brought to light.

A common thread among performance artists over the past century has been their use of radical strategies to challenge traditional assumptions and to politicize art. This is especially true for those artists who have been oppressed by western European culture. However, while performance artists at the beginning of the century may have rebelled against the assumptions of traditional western European art in order to pave the way for modernism, their subsequent art works verified those assumptions. In contrast, performance artists in the postmodern era have used this medium as the means by which to challenge and to critique cultural exclusivity and their own marginalization by the dominant culture. In doing so, their performances often deal with the politics of race, ethnicity, gender and sexual preference--complex and contradictory issues of identity and personal freedom in contemporary culture.

It is this critique of culture coupled with the exploratory and interdisciplinary nature of performance art that makes it viable as radical pedagogy. The purpose of this paper will be to inquire into the historical and theoretical nature of performance art in order to identify its significance for art education.

Presenter: Yvonne Gaudelius, Penn State University
Title: Charlotte Perkins Gilman: The Reform of Architectural Space and Art Education

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Charlotte Perkins Gilman (1860-1935) is probably most well-known as a writer of short fiction whose works include the utopian novel *Herland* and the short story "The Yellow Wallpaper." What is not so commonly known, especially to art educators, is the radical feminist vision that Gilman had for the revision of the discipline of architecture. In this paper I explore this latter aspect of Gilman's work and compare and contrast it to other turn of the century approaches to the teaching of architecture in art education. Gilman can be characterized as being "ahead of her time" in her call to understand the construction of architectural spaces in relation to economic, social, and political factors that affected the lives of women, yet critiques such as hers did not enter the art education literature until well after the mid-twentieth century.

This paper is of importance in the revision that is presents about the ways that we, as art educators, conceptualize the teaching of architecture to our students. We can develop new understandings of the historical roots of our approaches by examining critiques such as Gilman's. In addition, these strategies are examined as antecedents to contemporary ways in which art educators teach about architecture. In conclusion, I suggest ways in which contemporary art educators can incorporate Gilman's analyses into their understanding of the teaching of architecture. Critiques such as hers allow for new approaches to teaching about architecture that are of value to contemporary art educators.

Presenter: George Geahigan, Purdue University
Title: Art Criticism, Art History, and Aesthetics

Appeal to the intellectual disciplines of art criticism, art history, and aesthetics has been part of the rhetoric of art education for many years. Underlying this appeal has been the assumption that these disciplines represent independent areas of inquiry, each of which contains knowledge and methods that can be applied in the design of curricula and instruction in art education.

Such an assumption raises the question of how these disciplines are to be distinguished from one another. Within the literature of art education, there have been a number of attempts to identify the distinctive features that separate art criticism from art history and aesthetics. Some educators have maintained, for example, that art criticism is concerned with contemporary works of art, whereas art history is concerned with works of the past. Some have also maintained that aesthetics undertakes inquiry into the meaning of concepts and ideas, whereas critics merely employ these concepts and ideas in their critical practice. Having made these arguments, educators conclude that art criticism in the classroom should focus on contemporary works of art, and that the practice of criticism should eschew inquiry into underlying concepts, or the teaching of concepts and principles, supposedly the domain of philosophical aesthetics.

This paper examines these distinctions and the arguments based upon them. In making these distinctions, educators have tacitly assumed that each of these disciplines represent totally separate and distinct areas of inquiry. This assumption is, however, false; the distinctions drawn, erroneous; and the educational conclusions reached, mistaken. If these conclusions were actually implemented in the classroom, they would cripple the practice of criticism. Art criticism would have no practical educational applications and educators could never teach the discipline itself because this entails teaching about concepts and principles.

Presenter: Doris Guay, Kent State University
Title: Motivating and Managing Eighth-Grade Artists

Both the researcher and the classroom teacher-collaborator will present the findings and conclusions of a middle school study that used ethnographic methodologies. The middle grades present unique issues, needs, and priorities to challenge art educators. In many districts, these grades are the only and/or last time students learn from a certified art teacher to create in and respond to the visual arts. This research explores the relationship of an art teacher to his eighth grade students. It illustrates the motivational, instructional, and managerial processes used to enable students to create personally meaningful and non-stereotypical art, to ignite their understanding of art, and to build personal esteem and confidence. Two questions formed the initial research focus:

1. What teaching and learning activities, structures, and strategies does a middle school teacher, known for the high quality of his students' studio production, use in his classroom?
2. What knowledge, beliefs, and values about art and art education does the teacher hold that influence the structure of teaching and learning in this productive classroom?

Data collected during twenty-three separate 47 minute classes over an eighteen week semester reveals the primacy of the teacher's role and the values, beliefs, and knowledge that give consistency and direction to teaching and learning. This collaboration led to an understanding of leadership in middle school teaching and to recommendations for art teaching that are supported by researchers in other fields.

Seven findings, central to the success of this teacher, will be discussed: 1) establishing a caring and respectful classroom environment; 2) empowering students; 3) maintaining the centrality of artistic production; 4) maintaining on-task behaviors; 5) balancing support with struggle and choice making; 6) encouraging pride, self-discovery, and social commentary; and 7) emphasizing hard work and effort—not ability or talent.

Presenter: Patricia Guthrie, Urbana, IL
Title: Spatial Representation in Drawing as Evidence of Universal or Nonuniversal Development

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Two art education researchers will discuss how the process and end products of young children's drawings are used to support evidence of artistic development in young children. The first part of the presentation will involve a report on a recent empirical study conducted by the researchers on young children's observational drawing. The researchers will discuss and interpret the study's results and the effective use of perceptual aids as an intervention for young children's spatial depiction in observational drawing. The main focus of the presentation, however, will center on how features found in children's spatial depiction in drawing are applied to general developmental theories. In the past, as well as the present, psychologists and art education researchers have used children's drawings as primary evidence to support and connect children's intellectual, physical, perceptual, social, and emotional development to artistic development. One important assumption made in traditional developmental theory is that human growth (which may include artistic development) is inevitable, inherent, and therefore universal. Recently, developmental psychologists have recognized that theories for human growth and development must consider nonuniversal components of environment and culture. In this discussion, a debate will be incorporated that will argue whether artistic development should be viewed as originating from universal or non-universal child development. Drawings created by adults with no art training as well as drawings created by young children in the present experimental findings will be shown and compared as evidence that universal development does not guarantee spatial representation drawing skills. The researchers will suggest that graphic representation in early childhood belongs to the universal domain as Piaget's theory indicated but the effects of interventions such as environment and culture quickly change the evidence of graphic depiction for implications toward artistic growth in the nonuniversal domain. When the nonuniversal domain is recognized in artistic development the drawing evidence can be viewed as "the course of change in skill and technique, in attitude and sensibility, that distinguishes the novice or newcomer from the more experienced and accomplished practitioner."

Presenter: Karen Hamblen, Louisiana State University
Title: A Self-Critical and Corrective Theory of the 1965 Penn State Conference

The Penn State Conference of 1965 has been acknowledged as a pivotal event in the history of art education and is often cited as having a major impact on subsequent theory and practice. In this research paper, the ideas presented at The Penn State Conference will be discussed as not only influencing many subsequent events in art education but also as providing a self-critical, corrective action on those events. Self-criticality is defined in this research project as ways in which a reflective stance examines and restrains change. The purpose of this paper is to present a model of historical self-criticality that is based on The Penn State Conference's influences and corrective role. It will be proposed that such a model also has implications for understanding other major, pivotal events, i.e., understanding the more obvious overt influences of such events as well as their subsequent role in redirecting and interjecting a cautionary note on those very actions they influenced.

The research for this paper will be presented in three parts. First, major ideas presented by The Penn State Conference participants will be summarized. Second, to examine how influence (essentially change) and self-criticality (essentially curbs on change) work in tandem, two art education programs/theories developed subsequent to The Penn State Conference will be examined. It will be proposed that the artist-in-the-schools program of the National Endowment for the Arts and discipline-based art education (DBAE) as developed by the Getty Center for Education in the Arts exhibited characteristics related to ideas presented at The Penn State Conference. For example, the NEA program emphasized the role of the art professional (artist) as teacher, and DBAE theory required art instruction content be based in the art professions. It will be proposed that both the NEA program and DBAE theory were revised through ideas emanating from The Penn State Conference, i.e., critics of this NEA program or of DBAE theory often used arguments related to 1965 Conference ideas. Third, a visual, diagrammatic model of historical self-criticality will be presented that has applications beyond The Penn State Conference of 1965. It will be proposed that major and pivotal events often contain both the seeds of change and the seeds of caution. To the extent that a theory of historical self-criticality applies, the following characteristics of art education might be, in part, explained: (a) disjunctures between the idealism of theory and the pragmatism of practice, (b) the continuance of certain art education practices that have been criticized for many years, and (c) change being rarely dramatic or having lasting impact. As such, a theory of historical self-criticality suggests a conservation of energies and a groundedness that pulls actions toward a mean and toward an acceptable level of change and unpredictability.

Presenter: Eugene Harrison, Eastern Illinois University
Title: Use of New Technologies for Research in Art Education

Little research is being conducted using new technologies in art education research. This presentation will review the use of computers and new technologies in conducting applied and basic research in art education and suggest applications for future research initiatives.

In the area of applied research, technology can afford researchers the opportunity to ascertain which instructional methods have the greatest effects on the development of artistic sensitivity in children. Examples of questions that can be addressed through applied research strategies

involving technology are as follows: What technological interventions and ordering of interventions can the art teacher enact to accelerate art learning? Can computer-simulated art activities and interactive laser disk technology instruct and monitor children's artistic development and sensitivity?

Basic research can utilize technology to create computer-manipulated images of paintings to note the effects of manipulated and altered featural properties on children's perceptions, and how these manipulations influence classification or preference abilities. Researchers can devise art tests similar to the Meier Test of Art Judgment or the Meier Test of Aesthetic Perception or new measures of artistic growth that go beyond perceptual abilities.

Based on trends and issues raised in the presentation, contemporary research initiatives using computers and technology will be presented in order to focus and add vigor to future applied and basic research projects in art education.

Presenter: Doris Hasell, University of Saskatchewan
Title: Encoding Art Curricula

The presentation is the research completed on the comparative analysis of provincial Curriculum Guides for art from British Columbia, Alberta, Saskatchewan, Manitoba and Ontario to encode HOW and WHAT teachers in art are asked to teach. The methodology used is comparative study. A survey of available literature offers ideas and direction for the study. Each of the provincial documents are reviewed for the categories of general context, aims and purposes, learning strategies, media and processes, proposed topics and themes, proposed delivery methods, scope and sequence, evaluation, budget, supplies and facilities, and resources. The categories are separated for elementary and secondary. During the study, complexities are identified for variations in timeline or date of publication, school division systems in place and use of terms or vocabulary that differ from province to province. The findings form tables for each of the categories and for each province. The data reveals similarities and differences. The encoding will help post-secondary art educators to know what is needed in programs, courses and activities for the preparation of prospective teachers and give direction and content for professional teachers to meet continuing education needs.

Presenter: Donalyn Heise, Omaha, NE
Title: Art Teachers' Perceptions and Usage of Internet Technology

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The goal of this study was to determine Nebraska art teachers' perceptions and usage of Internet technology in their classrooms. The study was conducted by Donalyn Heise, Office of Internet Studies, University of Nebraska-Omaha. In the spring of 1995, a survey was sent to all public school art teachers certified in the state of Nebraska, which resulted in a mailing of 588 surveys. The survey was designed by the researcher and combined a series of Likert scale and open-ended questions. Participants were apprised of the nature of the study through a letter approved by the University of Nebraska Institutional Review Board. Twenty interviews were conducted with art teachers across the state to verify methods and materials presently used in the art classroom and to access teachers' perceptions and usage of Internet. Survey data was summarized using descriptive statistics and percentages.

This session will present survey results of Nebraska art teachers' perceptions and usage of Internet technology in the art classroom. Examples of classroom use of the Internet will be presented.

Presenter: Susan Hendricks, Olney, MD
Title: Reflections on the Delphi Methodology for Obtaining Consensus

It is predicted that by the 21st century, today's minorities will be the majority in our largest states. Thus, it is becoming increasingly important that art educators meet this challenge. The purpose of this presentation is to discuss the Delphi Methodology used in a research study which sought a consensus among art educators regarding the roles of multiculturalism in elementary (K-6) art education, as well as guidelines necessary for designing, implementing and teaching a multicultural elementary (K-6) art education curriculum.

Convergence of opinion (consensus) about these roles and guidelines was obtained using the techniques of the Delphi Method. This method was particularly well suited to this study since it provided a systematic way of collecting and analyzing judgments from a group of anonymous experts in art education which were subsequently rated by the group over several iterations to converge on agreement.

This Delphi study consisted of four phases. The first involved conducting a pilot test to obtain responses to and critiques of the proposed initial questionnaire. The second involved identifying and selecting potential participants (expert art educators) who were qualified to make judgments about a multicultural elementary art curriculum. The third involved asking the selected participants to respond to seven open-ended questions and provide any additional information and/or comments they felt were necessary. The fourth used the Delphi Method to elicit a consensus among the participants about the roles of multiculturalism in elementary art education and the suggested guidelines needed to design, implement and teach a multicultural elementary art education curriculum.

Lessons learned in using the techniques of the Delphi Method in the conduct of this study will be discussed. Measurers for convergence, interpretations of results and pitfalls to avoid will also be discussed. Recommendations will be made regarding extension to the Delphi Methodology.

Presenter: Holle Humphries, Austin, TX
Title: William Reid Hastie's Impact Upon Art Education as Artist, Scholar and Mentor

What is the ideal role of the university professor--that of scholarly researcher or charismatic mentor? In recent years, various authors (Kimball, 1990; Rosovsky, 1990) and reports by the Carnegie Commission on Higher Education have attempted to answer this question. William Reid Hastie has been called one of the modern pioneers of art education because he helped to exemplify the role of the art educator at the higher education level as both scholarly researcher and mentor. Hastie's contribution to the development of art education as a modern discipline is examined and framed within the context of the general historical development of art education. 1936 to 1987, outlined by Efland (1990). First, Hastie's contributions as a scholar and artist are reviewed, highlighting his roles as: author of over fifty articles; co-author, with C. Schmidt, of *Encounter with Art* (1969), one of the first art education texts to examine the totality of aesthetic experience as is created by interplay between the artist, art object, and audience; founder of the art education research journal, *Studies in Art Education*, and; as editor of *Art Education: the 64th Yearbook of the National Society for the Study of Education* (1965). Second, his role as leader and mentor of people is examined within the context of his term as President of NAEA 1957-59, and from the points of view of several of his former graduate students, including D. Jack Davis,

Robert L. Even, Olive Jensen Theisen, Perry Ragouzis, Stanley Madeja, Frances Scott, David Templeton, and Dorothy Williamson. All contributed comments about their memories of Reid's considerable impact upon their growth and development as professionals.

The presenter was William Reid Hastie's last graduate student, and has been afforded access to his art work, private papers and personal memorabilia by Olivia K. Hastie, his widow.

Presenter: Rita Irwin, University of British Columbia, Canada
Title: Cross-Cultural Connections Through Video-Conferencing

Video-conferencing is a new way of talking with people via telephone lines yet seeing each other by way of video monitors. This presentation will describe an innovative project in which aboriginal elders from the Sechelt nation in Canada and the Adayanantha tribe in Australia were brought together to discuss mutual concerns and ideas. The result has been increased global education and understanding among participants, and a stronger sense of direction and voice for each individual returning to community-based activist projects.

A second series of video-conference were also conducted among Sechelt and Gibway contemporary artists in Canada along with Adayanantha artists in Australia. These video-conferences are particularly illustrative of how aboriginal artists are dealing with controversies facing them, such as: identity, appropriation, recognition, status, etc.

Both sets of video-conferences are informative for art educator and researchers. For educators, video-conferences are fast becoming a tool for bringing others into the classroom experience—literally from around the world! For researchers, it offers another vehicle to conduct cross-cultural interviews and/or to participatory forms of research. By way of viewing video tapes of video-conferences, participants will learn how educators and researchers could use this technology.

Presenter: Patricia James, St. Paul, MN
Title: Collaborative Learning in an Introductory Studio Class

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This presentation will discuss an ongoing qualitative study of collaborative learning in an introductory-level studio art course in general education. It is a reflective study of the researcher's classes over three academic quarters. Students work in small groups to generate ideas, construct 3-dimensional art works such as masks, and develop group dramatic performances using the masks. The underlying questions explored in this study are: What instructional methods encourage meaningful group work? How do students respond to working in small collaborative groups? How can the strengths of individuals within the groups be nurtured at the same time that group strengths are developed? Classes have a diverse mixture of abilities and cultural backgrounds. Problems in the classes include finding ways to help students to develop group cohesion, resolve intra-group conflicts, and develop work that is meaningful to individuals as well as the group. Instructional changes made in response to perceived problems will be discussed.

Multiple methods are used to collect and analyze data in this study. Student journals, in-class writing, reflective papers, and interviews are examined to explore students' perceptions of their learning and their participation in this course; video, photographs, and field notes record social interactions in the class and the development of art works; and the researcher's works, instructional materials, and journal record her objectives, decision-making processes, and reflections about the class.

Presenter: Carol Jeffers, California State, Los Angeles
Title: Toward an Understanding of the Aesthetic Bonds and Gaps Between Diverse Students and Teachers and Their Preferences for Ethnic and Non-Ethnic Art

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Within the literature of art education, there exists a particular body of research findings on factors such as style, subject matter, color, degree of realism, and spatial depth that influence the aesthetic preferences of adults and children (Hardiman & Zernich, 1977, 1982; Taunton, 1980). In addition, Neperud & Stuhr (1993) studied the influence of cultural and ethnic factors on the valuing of Indian art by Indians and non-Indians. This current study seeks to draw together and build upon the findings of this previous research by investigating the personal and educational preferences of diverse students and teachers for ethnic and non-ethnic art. Preliminary findings suggest that a complex interaction of factors including age, amount of training or background in art, cultural heritage, and ethnic origin determines the aesthetic preferences of the diverse students and teachers in this study. Moreover, findings indicate that there are as many similarities (bonds) as there are differences (gaps) between the aesthetic preferences of ethnically and artistically diverse students and teachers.

Presenter: Carol Jeffers, California State, Los Angeles
Title: Children's Meanings About Art Revisited

This study attempts to revisit, refine and build on the late Nancy Johnson's 1982 study of children's meanings about art. Like Johnson, this researcher believes it is important to study the meaning structures developed and used by children to interpret their experiences of art. Developed in school as a part of the enculturation process, these structures both reflect and shape children's interpretations of the social reality they will encounter as adults.

This study analyzed children's and teachers' definitions of art using categories developed and used by Johnson in the original study. The findings of the present study generally replicate those of Johnson's study. This replication is difficult to explain, given that the children in the present study are growing up in a different region of the country some 14 years after those in the Johnson study. In addition, the participants in the present study are ethnically diverse and do not receive art instruction from trained art specialists, as in the Johnson study. Why do today's ethnically diverse children and teachers apparently hold the same cultural assumptions, views, and discourse on art as did the participants in Johnson's study? What are the implications both of Johnson's study and of the present one? These questions will be addressed in this session.

Presenter: Margaret Johnson, Rock Hill, SC
Title: Informing Instruction Through Action Research with Art Criticism

Several art teachers in one South Carolina school district became researchers in their own art rooms as they studied the relationship of their instruction to their students' written responses to works of art. Using a rubric for assessing visual art criticism (Johnson & Cooper, 1994), art teachers at elementary and middle school levels monitored, analyzed, and modified instruction to effect improvement in their students' writing about art.

Art teachers investigated distinct research questions, used individual research designs, and selected their own instructional strategies. The assessment rubric, now utilizable on the computer, was the tool the teacher-researchers had in common. The rubric itself was developed from the Acuff and Sieber-Suppes (1972) manual for coding descriptions, interpretations and evaluations of visual art forms, which has been recommended as a research tool as well as a means to help art teachers better understand the components of art criticism.

The art teachers met on a regular basis to share their progress, problems and possible solutions. They documented their activities, analyses, reflections and decisions about their instruction and future art curriculum design. The presenter, a member of the higher education community, acted as their coach and advisor.

Examples of student writing with art teacher analyses will be shared as the presenter describes and evaluates this collaboration in developmental research between practitioners in the public schools and higher education communities. The effectiveness of the assessment rubric will be considered in light of the research.

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Presenter: Ann Joyce, King's College, Wilkes-Barre PA
Title: Classroom Research as an Analysis Tool for Art Educators

Classroom research provides a viable and ongoing system for art educators to examine and to evaluate the process, products and artifacts of learning. Through student feedback, classroom research allows teachers to discern what learning did or did not occur in terms of comprehension, analysis, synthesis, connections, meanings, problems, processes, results, products and so on. This pliable research methodology provides consequential "interceding points" (Joyce, 1995) where teachers can guide students through meaningful learning when research results indicate learning gaps. Concurrently, classroom research improves teaching as educators discover effective, neutral and ineffective pedagogical modes for individual students or groups of students.

In this paper, the author proffers an array of easily adaptable classroom research vehicles. Moreover, the paper investigates and anatomizes diverse samplings of student responses to each research methodology. Using the three stage classroom research model of "assay," "interpret" and "return" (Joyce, 1995), the paper probes student responses. It explains and elucidates student data gleaned including but not limited to false evidence, significant information, weighty indicators, general and specific insights, and broad deductions. Overall, the paper tenders the findings of seven years of classroom research in higher education addressing the following concerns: why this research is an invaluable tool that all teachers should inculcate into their cadre of teaching practices and techniques; how all art educators can successfully and privately embrace the practice; where and when to garner feedback; how to dissect the feedback; when it works and when it fails; and what to do with the results.

Presenter: Lelde Alida Kalmité, Chicago, IL

Title: Issues of Assessment and Free Expression at John Dewey's University of Chicago Laboratory School, as Reflected in the Work of Jessie Todd

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Research in art education history reveals that certain important themes have recurred in different guises throughout the past 150 years in American art education. The present interest in assessment can be seen as a contemporary manifestation of one such important theme. This proposal will describe recent research done in the archive of the University of Chicago Laboratory Schools (founded one-hundred years ago by noted educator John Dewey), which is of general historical interest and of particular significance in respect to the current interest in assessment.

The Laboratory Schools archive contains valuable information on the history of the school generally, but also contains historical materials about an early art educator, Jessie Todd, who taught art at the school from 1922 to 1957. Todd was not only a hard-working art educator, but also a well-published author. The administration of the Laboratory schools at this time encouraged even elementary teachers to publish articles in educational journals, and Todd had published more than fifty articles in journals such as *School Arts* and *Elementary School Journal*.

In addition to articles, Todd wrote a thesis for her Master's degree in art from the University of Chicago (1930) which was published in book form as *Drawing in the Elementary School*. This work contained an exposition of Todd's fascinating theories of art education, in particular her very explicit and thoroughly-tested system for developing what she called a "graphic vocabulary" in art students. She explained not only the exact method used at the Laboratory Schools elementary drawing program, but also addressed issues such as the relationship of her drawing techniques to free expression.

Jessie Todd's writings are of significance to contemporary art educators, and knowledge of her work is useful in placing contemporary issues within a broader historical context. This proposal will present an overview of her theories, with specific examples and illustrations showing exactly how Todd attempted to provide every student with a minimum drawing ability that would serve the student in expressing ideas, representing realistic subjects, and diagramming projects and plans.

Presenter: Andrea Kárpáti, Eötvös Loránd University, Hungary
Title: Expert Agreement in Judging Art Projects

A Dutch-Hungarian project, coordinated by CITO, the Netherlands, and A. Karpati, Hungarian Academy of Crafts and Design, was started in 1993, aiming at restructuring the high-school final examination system in the arts of Hungary.

There were approximately 30 schools and 200 students involved in a pilot project to test the validity and reliability of the judging criteria for project-type art tasks. (Project portfolios included log books, sketches, variations and final work.) Art teachers acted as jurors at the examination. From the 250 works, judged at the schools, almost 60 were centrally juried by 30 Hungarian jurors in a special analytic way, emphasizing the complexity of the task given to the students. The 10 analytic items ranging from evaluating the variability of the sketches to the tools chosen, were completed by two different types of global judgments "first impression" and "final impression". The international validity of the criteria was tested by the foreign experts from Holland, Germany and Finland, who also acted as additional jurors as well.

The data was mathematically analyzed on two different points of view.

1) The criteria were investigated by correlation and factor analysis, enabling a more effective construction of the score sheets for 1996.
2) The most challenging task was to analyze the work of the judges, thus evaluating both the selection and preparation procedure and the arrangements of the central exhibition where the jurying took place. Correspondence analysis was used as a special mathematical tool.

Presenter: Phillip D. Kautz, Brooklyn, NY
Title: Pre-service Art Educators' Reasons for Teaching, Career Aspirations, and Demographics

The presentation is based on data collected in the recent survey of the occupational sub-group, preservice art educators. The study of prospective art teachers was centered on three areas: reasons for the decision to teach, career aspirations, and demographics. The research was based on 262 respondents' self-reports of career preparation and personal data, which were collected through a nation-wide sample base.

The study has provided valuable descriptions of the various contexts (prior work experiences and personal criteria) for the career choice. In addition, the study provides a descriptive profile of this previously unexamined group. While there may not be a single "culture of art educators," in terms of demographic and philosophic variables, predominant modal types of art teacher candidates were found.

The key findings will be discussed in terms of practical recommendations. The focus of the discussion may include the following: career development, demographic diversity, and the respondents' evaluations of current art education practice.

Presenter: Julie Kellman, Bellevue, KY
Title: Image Making and Autism: Making Sense of Seeing

Nedia (Selfe, 1977), Jose (Sacks, 1989), and Stephen Wiltshire (Sacks, 1995), three autistic people with extraordinary drawing skills, are well known in the literature on autism and artistic precociousness. Their art skills, lack of language, and great pleasure in drawing have allowed readers the opportunity to explore the world of the differently abled as well as to consider the complicated relationship between language, image making and the visual process. The exceptional abilities of these three people and others with related skills and perceptual perspectives allow the art educator interested in either the world of the autistic artist, or in the genesis of drawing, or in the connection between symbolization and perception an opportunity to further investigate these complex issues. Several perspectives will be used in this paper to explore the work of these special artists as well as the complexities of art and image making. The work of David Marr (1982) will be particularly useful, for in his theory of pre-perceptual vision the relationship between object, observer, perceptual process, and image is clarified. At the same time, narrative as a form of human mentation will prove valuable for exploring other art making qualities.

This inquiry is of utmost importance to Art Education for several reasons: the increasing number of special needs children in the art room who demand an understanding of their abilities and requirements; the continuing necessity to investigate the age old human capacity for image making and expression; and the growing urgency in our interdependent and multicultural world to examine the complexity of what it means to be human. Additionally, making highly abstract, difficult theories usable in the regular art room through interpretation and translation is pressing since the classroom is the place where child, teacher, and art come together and new insights are most practical and useful. Art Education will be significantly enriched by a more elaborate understanding of the great richness and beauty of the process of vision and its role in the lives of differently abled students, in art making, and in the world we share.

Presenter: Richard LaChapelle, Concordia University, Montreal, Canada
Title: Informant-Made Videos as Data for Aesthetic Research

The first objective of this study was to explore the feasibility of using informant-made video recordings as data for research into the process of aesthetic understanding. The second was to gain insight into informants' attempts at understanding artworks by comparing the learning processes used by five expert and five non-expert volunteers.

The research protocol yielded a data set for each informant comprised of an audiotape recording of a baseline response to two artworks, an informant-made video about two additional works, a transcript of a follow-up interview, and the informant's biography.

Analyses of this data revealed that the process of responding was the same for both expert and non-expert informants in one major respect: the use of psychological operations to create meaning about the artworks was similar regardless of subset membership. However, noticeable differences were found in the content of those operations. Non-experts relied on their experience as the major source of content to fuel their encounters, whereas experts derived content mostly from disciplinary types of art-related knowledge. Furthermore, evidence was found to support the notion that aesthetic understanding, in its ideal form, is the product of a process involving two types of learning: object-centered and information-based learning.

Presenter: Lara M. Lackey, Vancouver, British Columbia, Canada
Title: Art Education and Managed Leisure

Community recreation centers may appear on the surface to be unlikely locations for researching art education practice. Traditionally, community recreation has grown out of physical education and assumes that "recreation" is the provision of regenerative (but wholesome and physical rather than unhealthy, mental or educational) activities designed to prepare workers for a return to daily work. Contemporary recreation organizations, however, increasingly perceive artists and the arts as appropriately fitting within their new mandates, and so must be viewed as sites where adults and children form art knowledge and skills, and as places about which art educators need to be concerned.

This presentation is based on an extensive study utilizing qualitative methods to explore how art and art educational practices are understood, negotiated and experienced within the unique contexts of two community recreation centers. Evidence is drawn from written observations of art programs for children and adults; interviews with participants, instructors, administrators, and parents; document analysis; and photographic records of art products and visual environments, all gathered over a period of one year.

The paper on which this presentation will be based argues that community recreation centers offer unique opportunities for art education but also contain overt and tacit parameters which affect and limit those possibilities. Such institutions reflect and perpetuate ideologies of modern and postmodern leisure, and position notions of art and art education within those frames. As such they are neither the neutral nor unimportant sites for art education that many may assume.

The format will include an oral presentation including excerpts of field notes and interviews, augmented by slides and other visual aids.

Presenter: Jean Langan, Oxford, OH
Title: The Influence of Visual Models and Instructional Methods

The presentation will examine the results of a study designed to investigate the graphic representational strategies of fifth-grade students and the instructional methods that demonstrated a positive influence on those graphic representations. Direct modeling from visual models and the modeling of drawing behavior as an instructional method was investigated. The visual models were a two-dimensional still life painting and a three-dimensional configuration of similar objects. Drawing behavior was modeled in an eleven minute video treatment. The independent variables were dimension and instructional method. Age and gender were also factored. Students drew the still life, then watched the video modeling drawing behavior, then drew the still life again. No verbal cues were supplied. The dependent variables measured in the graphic representations were 1) projectivity; 2) occlusion; and 3) temporal order. The video treatment demonstrated a powerful influence on the drawing performance in temporal order, projectivity, and occlusion. The audience will be shown examples of the students' graphic representations and statistical documentation.

Presenter: Angela LaPorte, State College, PA
Title: Lowenfeld, Coloring Books, and Research

In November of 1955, Viktor Lowenfeld, chairman of the newly established Department of Art Education at Pennsylvania State University, leveled a sharp attack on a coloring contest sponsored by the Chamber of Commerce in the nearby town of Bellefonte, PA. In a letter to the local newspaper, he claimed that research demonstrated that the repeated use of coloring books by children caused them to become dependent and lose their creativeness. He wrote that Navy experiments at the University of California and researchers at Penn State had determined that creativity in different pursuits had shared attributes which would suffer in general if one area were stifled. An editorial and 27 letters to the editor of the Centre Daily Times followed, many from Art Education faculty and students. These uniformly supported Lowenfeld, but some disputed his methods and conclusions. Indeed, the methodology of his graduate students' research has since been criticized and despite his contentions, none of it described long-term effects. Lowenfeld had made similar dire assertions about coloring books since 1947, preceding the research he cited, and yet never published definitive proof himself. His ideas were provocative and influential for half a century, but were they ever warranted?

Presenter: Terryl Lawrence, Huntington, NY
Title: The Life and Times of Gertrude Stein

The American writer and art collector Gertrude Stein grew up in the California Bay Area. Born in 1874, she greeted the twentieth century with a brilliant, inquisitive, and open mind. In 1904 Gertrude and her brother, Leo, established a salon at 27 rue de Fleurus on Paris' left bank. Their home became an oasis for visiting Americans and Europeans to meet, discuss art and literature, and to gossip.

This self-proclaimed "genius" championed the causes of artists and writers whose works are familiar to us today. The guest list reads like a history of the times and included Picasso, Matisse, Duchamp, Steiglitz, Man Ray, Hemingway, Fitzgerald, Anderson, Pound, Joyce and Mabel Dodge. Gertrude's friendships with these creative giants are legendary. Most notable are her forty-two year association with Picasso, and her thirty-seven year attachment to Alice B. Toklas.

Avid art collectors, the walls of the rue de Fleurus were hung with paintings by Cezanne, Picasso, Matisse, Renoir, and others. Many of these masterpieces, originally purchased by the Steins, now hang in our finest Museums.

Gertrude Stein's literary achievements are impressive. A unique and gifted writer, she produced many manuscripts, including "The Autobiography of Alice B. Toklas", and wrote a libretto for an opera, "Four Saints in Three Acts". Although she lived her adult life in France, she considered herself an American, and many of her passions were rooted here.

My discussion will be enhanced by the many slides I have shot as well as some archival tape of the incomparable Gertrude Stein. As a recipient of a 1993 National Endowment for the Humanities Fellowship for research on the Great Salons at the beginning of the Twentieth Century, it would be my pleasure to share my materials at the NAEA Convention.

Presenter: Linda Louis, New York, NY
Title: What Children Have In Mind

The topic of children's graphic representations have generated a rich body of research, both in the field of psychology (Gardner, Franklin, Winner) and art education (Lowenfeld, Goodnow, Golomb). It has been argued, for example, that very young children are less concerned with how their image resembles its referent than they are with representing a structural equivalent (Arnheim) or an experience (Smith). There is equally large literature about how older children's desire for shared meaning leads them to adopt the visual conventions of their culture (Korzenik, Parsons, Golomb).

While the progression from idiosyncratic to conventional imagery in children's drawings and paintings is well documented (Kellogg, Wilson), less is known about how children get from one point to the other. It has been speculated that as children develop they acquire certain metasymbolic abilities such as self-reflection which clear the way for symbolic representation (Drucker). This study examines the role of self-reflection in graphic representation, and how it impacts children's passage from idiosyncratic to conventional image-making.

Videotapes of four- to seven-year-olds painting in small groups will be shown. The data, which records how children this age decide if they have made an image that captures what they have in mind, suggests an emerging capacity to be self-reflective. The evidence that children first make meaning for themselves before they make meaning for others will be discussed, along with the implications of these findings for theory and practice in art education.

Presenter: Ronald N. MacGregor, University of British Columbia, Canada
Title: Three Neglected Systems for Change

The general interest in catastrophe theory, which used mathematical models to show how sudden change might occur in a system did not extend to art education. The same was true for chaos theoery, which temporarily captivated the sciences with its focus on turbulent, non-linear behavior. Most recently, complexity theory has provided a model wherein a zone between static and chaotic conditions acts as a crucible for adaptive, emergent systems in fields such as evolution, economies, and neural networks. This presentation will summarize the premises on which each of these theories is based, and indicate how each might be useful in helping art educators identify more precisely those forces that contribute to, and sustain the field.

Presenter: Theresa Marché, Bloomington, IN
Title: A History of Change in the Art Program of a Suburban Pennsylvania School District

Throughout much of its history, American art education has followed trends of revision and change flowing through American education in general. However, a closer historical examination of American art education reveals a discrepancy between theory and practice at all levels. Studies of educational innovation and diffusion during much of this century describe a process of outside-in administrative involvement in education, a process that rarely happens in art programs. This leads to the question of how change actually is negotiated into art programs.

This research was framed as an historical study of the Pennsylvania public school district in which the author taught for over twenty years. The district's art program history from 1929 to 1992 was examined to discover first, if and when change occurred, and, second, by what means change was either accepted or suppressed. Three instances of attempted change were discovered; one attempt failed while two change attempts were successful.

The Four-Continua Change Model was developed to understand and explain the mixed effectiveness of the three change efforts revealed in this history. Four change factors, (1) change in art education approach, (2) change in the level of authoritative control within the school social system, (3) change in the focus of diffusion efforts, and (4) change in the direction in which innovation flows through the system, were plotted on four separate continua. In order for change efforts to succeed, movement on all four continua must proceed in the same direction; mixed direction of movement results in a failed change effort. These findings are of significance to those working now and in the future to bring about successful educational reform.

Presenter: Douglas Marschalek, University of Wisconsin–Madison
Title: Research Into Conceptual Issues: Task Force Meeting

This meeting will allow members who are interested in conceptual issues and research to meet and discuss common research interests; develop directions for and the exchange of research; and to discuss future plans of action for the Conceptual Issues Research Task Force.

Presenter: Rachel Mason, Leicester, UK, with Bernard Young and Doug Boughton
Title: International Perspectives on Multicultural Art Education

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In this panel discussion, emerging frameworks for considering issues in multiculturalism in art education from an international perspective will be explored. The discussion will be in two parts. In part one, panel participants will describe and evaluate policies and practice in specific art education contexts from three different world perspectives. In part two, they will attempt to draw together themes and comparisons raised in the preceding discussion, identify both specific differences unique to particular contexts along with global issues and provide suggestions for ways forward to both policy and teaching.

Presenter: Jonathan Matthews, Palo Alto, CA, with Seymour Simmons
Title: Psychology and the Arts: Thinking and the Embodied Senses

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In this presentation I will consider the psychological and artistic character of the human application of somatic intelligence in the struggle to understand and direct experience. Considering the works of Piaget, Heidegger, Gardner, Broudy, Johnson, Read, Langer, and others, I will explore psychological and aesthetic arguments about human intelligence that reveal its fundamentally bodily grounded nature. This exploration of the bodily grounded nature of human reasoning will ultimately stand as an argument against the schools' legacy of disembodied learning—where abstract conceptualization is valued, and embodied, artistic intelligence is denigrated--and will point the way toward a somatically grounded reformation of education.

Presenter: Sandra McCollister, San Marcos, TX
Title: Interdisciplinary Arts Curricular Models, Knowledge, Expressive Skills, and Strategies

Integrated and interdisciplinary classroom models involve the visual arts, music, dance, and/or theatre. This research explores the knowledge, expressive skills, and strategies needed by teachers developing interdisciplinary lessons.

This curricular research has been supported by a faculty research grant. A major question has concerned the knowledge, expressive skills, and strategies which enable teachers to effectively prepare, synthesize, and present interdisciplinary learning experiences.

Research methods have included review of interdisciplinary models, curricular guides, and specific examples; reviews of videotapes of interdisciplinary classrooms; dialogues with art, music, theatre, and dance educators; and classroom observations.

Qualities and characteristics of the models and the teachers' skills are summarized. Suggestions are made for teacher preparation, in-service, and assessment of interdisciplinary teaching performance.

Presenter: Jo-Anna J. Moore, Philadelphia, PA
Title: Educational Philosophy and Art Education: A Schefflerian Perspective

What does "knowledge" mean when it comes to art and art education? How do thoughts, feelings, and actions interact when making as well as viewing art? What are the critical relationships between theory and practice in teaching art? Where are the moral elements in art education?

Reflection on these and other philosophical questions can inform a richer vision of curriculum in art education. More broadly, consideration of educational issues from the perspectives of such philosophers as William James or John Dewey can be fundamental to a critical understanding of the nature and purpose of art education. Finally, the tools of philosophy (reflective thinking, critical reasoning, conceptual analysis, etc.) can strengthen our abilities to articulate our aims and clarify our thinking about artistic expression as well as aesthetic understanding. Such clarification and articulation become increasingly important as the arts strive for a more central and essential role in our schools, yet philosophical questions, perspectives, and applications are rarely employed in our field.

This presentation seeks to re-introduce the philosophical view of art education by considering some of these questions from the perspective of Dr. Israel Scheffler, Professor emeritus of Philosophy and Education at Harvard University. Scheffler's extensive writings draw on the pragmatists as well as analytic philosophy, which he applies to practical issues of education. Scheffler's involvement in art education includes a role in the founding and evolution of Harvard Project Zero, writings about the relation of art and play, and a recent book addressing the integration of reason and feeling, *In Praise of the Cognitive Emotions*. The presenters are university art educators involved in art teacher preparation who completed their doctoral studies at Harvard University under the guidance of Professor ScheMer, and who share the commitment to investigate the ways that Scheffler's ideas might prove useful for the field of art education.

Presenter: Ronald Neperud, Belleville, WI
Title: A Study of the Aesthetics of Place

NOTE: CORRECTION!

In recent years, aesthetic values are associated not only with objects designated by experts as fine art, but also with processes of creating and the context within which things are made and used. Additionally, things that "outsiders" and non-formally educated individuals make have been associated with aesthetic values (Neperud & Krug, 1995). Also aesthetics have been extended to examine the interactions of nature, and relationships between life and culture (Yi-Fu Tuan, 1993). Recent art education concerns for environment, place, and community have also complicated the delineation of aesthetic values. Questions such as these need to be examined: What do people "make and do" that could be associated with aesthetic values? What are the aesthetic values that are associated with particular ways of life? Do these values differ from those more traditionally associated with fine art? Studies of aesthetics among people who make things has led to people who engage in land use and set values in creating, designing, and preserving land—namely, farmers. Farming is associated with a particular place set within particular communities. In this study, the hypothesis is examined that farmers as manipulators of space and physical phenomena associated with place and community engage, at least in part, in a form of aesthetics. The purpose of this study is to examine whether or not farmers engage in activities that might be considered aesthetic.

Interview methodology was used to determine what several farmers valued that could be associated with aesthetic behavior. Several questions served to guide the interviews in a flexible manner. An initial content analysis served to create the reporting categories of findings.

Findings support the view that farmers: (1) value sensory experiences associated with sight, smell, and sound; (2) engage in design-like activities in the planning of spatial uses of land and building arrangements: and (3) value their activities in a manner that might be considered aesthetic in character. These findings indicate that as art educators have expended their attention to concepts of place and community, they need to consider how this has affected a broadened view of aesthetics in everyday life. It also suggests that teachers pay greater attention to the creative processes in which children and other members of particular places and communities engage as indicators of inherent aesthetic values and processes.

Presenter: Carolyn Roberts, Kinston, NC, and Cynthia Bickley-Green
Title: Peer Teaching in Art

This presentation will examine the use of peer teaching in collaboration with traditional drawing techniques in the art class undertaken to improve the learning and quality in drawing skills. Quality was measured by the number of visual elements. The research took place at middle school level with 7th grade and 8th grade students. Subjects copied work done by other students, copied for factual information, copied to learn a technique, observed to draw, copied from photographs, talked with each other about their work, and learned one technique very well and then taught it to others. The study was conducted by the classroom teacher.

Presenter: Patricia L. Rogers, Minneapolis, MN
Title: Imagery Preferences and Gender in Computer-Based Instruction

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Based on the literature in art education and instructional design, characteristics of visual imagery preferred by males and females seems to be different in certain visual properties. Y software produced specifically for education purposes is dominated by imagery most likely preferred by males. Attitude surveys and achievements tests based on such software favors male success. However, when imagery characteristics favor females or when imagery characteristics are balanced between male and female preferences, male achievement remains high but female achievement is raised to the same level as male scores.

Given the power of computers to individualize instruction, should imagery used in instructional materials, specifically computer-based instruction, be personalized by gender and weighted toward one set of characteristics or the other? Or, to avoid gender stereotyping, should imagery used in instructional materials mix and balance characteristics to create more neutral (and perhaps less appealing) imagery? To what extent does imagery influence learning?

To begin to answer these questions, the presenter will (a) review the literature in art education and instructional design and present a listing of the most common characteristics preferred by males and females, and (b) present two recent imagery preference studies that validate gender-based instruction and instructional design. Implications for further research will be discussed and an extensive list of citations will be provided.

Presenter: Dennis (Craig) Roland, Gainesville, FL
Title: Can Cats Really Paint?

Although art making is often described as a distinctly human behavior, some animal species have been shown to exhibit behaviors that are remarkably "artistic." This session will present a candid yet scholarly review of several animal "artists" and their works followed by a discussion of possible implications for art education.

Presenter: Prabha Sahasrabudhe, New York, NY
Title: Is Art Education Missing From the School Reform and Restructuring Discourse? Focus on "Alternative" Art Education in New York City's Alternative Schools

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The J. Paul Getty Trust: Getty Center for Education in the Arts has convened two major conferences in the last two years, the 1993 conference *Perspectives on Education*

Reform: Arts Education as Catalyst held in San Francisco, and the 1995 conference entitled *Beyond the Three R's: Transforming Education With the Arts* were significant efforts dedicated to inserting arts in the school reform dialogue. This study asks "Arts are part of the national goals, but is art education fully engaged in this reform movement?"

This is an on-going investigation comprised of five research focal points. This study undertakes 1) a review of the educational literature on school reform and restructuring. While some of the earlier reform proposals, Goodlad, Adler, Boyer, Sizer, and *A Nation at Risk* recommended the study of the arts as part of a required curriculum, these studies paid no particular attention to the arts in their curricular suggestions. Goodlad did commission a study of art education but then chose not to use that study. In current writings of Darling-Hammond, Sizer, Fine, Resnick, and Sayers, (some leaders of the movement), art education rarely gets a mention. In my study, we are 2) developing a database as to the place of arts in schools and school districts. There are hundreds of schools and universities participating in this effort. In *Education Week* from November 2, 1994, some 36 school reform networks are listed which represent alliances, partnerships, and coalitions for total school improvement. We are also 3) reviewing art education literature concerned with total school reform, as well as 4) setting up a plan to examine the impact of the eight or so Getty staff development regional institutes in California, Florida, Minnesota, Nebraska, Ohio, Oregon, Tennessee, and Texas. Currently a field study is in process to 5) learn how New York City's alternative schools (all small communities and products of the school reform initiatives) are providing art education.

This paper reports the status of this investigation, with particular focus on alternative ways schools in New York City provide art education as required by the state and city adopted variation of National Standards for the Arts. The fifteen Manhattan schools in the study include The Museum School on 17th Street, Beacon School near Lincoln Center, the Lower East Side Prep, The School for Physical City, and Choir Academy.

Presenter: Natalie Schifano, Dobbs Ferry, NY
Title: Beyond Practical Knowledge: The Role of a Professional Culture in the Development of an Elementary Art Program

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This session will present the research findings of a two year case study of an art curriculum revision and development project for the Lawrence Public Schools. The final outcome of the project was affected by a number of factors. The creation of a professional culture was central to its success. The department climate, the relationship that existed between the teacher participants and the administration, along with the leadership style and belief system of the art supervisor played a significant role in the development of a professional community ready to commit to the curriculum project.

The multiple of related processes which impacted upon the curriculum development process included empowering teachers, creating a common base of knowledge, building a shared vision, autonomy, art staff (pre-history and beliefs, art supervisory) beliefs and leadership style, professional culture and department climate and communication.

The conclusions of the study emphasize the need for the art education community to be concerned with the total picture. That is, the role of a professional culture and collaborative climate; the creation of a common base of knowledge; the acknowledgment of and concern for teacher beliefs and opinions; the need for a supportive administrative environment, and the contributions of art supervisory leadership are essential to the success or failure of an art program and should be given as much credence as practical knowledge and skills.

Presenter: Katherine A. Schwartz, Kenai, AK
Title: Teacher Researchers Examine the Effectiveness of DBAE Staff Development

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Teacher researchers representing Anchorage, Fairbanks, Juneau, Kenai, Palmer, Petersburg and the Northwest Arctic Region examine the effectiveness of DBAE graduate courses and staff development provided from 1991-1995. The research is a cooperative effort between the Alaska Center for Excellence in Arts Education, The Arts in Education Program of the Alaska State Council on the Arts, and The University of Alaska. The survey research design corresponds to objectives prepared by local site directors. The state report including progress and recommendations from several remote communities will be distributed to each participant.

Precedents for the study, relevant research, methodology, and results will be presented. More than 2000 Alaskans have attended the staff development sessions and 300 teachers and administrators, representing 12 school districts have completed the course. The course demonstrates how instruction in art contributes to the study of other subjects and reinforces general education objectives. Topics included in workbook: The Role of Imagery and Learning, Discipline-Based Art Education, Art Learning and General Education Objectives, Teaching Art is Teaching Culture, Interdisciplinary Connections, Curriculum, Evaluation, and Resources.

Presenter: Georgianna Short, Aurora, CO
Title: Problems of Misinformation in Lesson Content of Pre-Service Art Teacher Specialists

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The mission of visual art educators is to educate others about visual art. To be successful, art teachers must be knowledgeable about art content themselves and be able to make instructional decisions which foster art understandings in students.

Presumably then, those preparing to enter the field of art teaching should possess a substantial knowledge base, that is, a network of factual and conceptual knowledge that accurately represents the domain. Future art teachers should also be able to adapt this knowledge flexibly and appropriately in making instructional decisions. Art instruction should be designed to foster higher-order thinking and deeper understanding in students.

However, evidence from recent multiple case study research suggests that preservice art teachers may not possess these capabilities, even when they have specialized in visual art, have completed required university coursework, and are preparing to enter student teaching. Findings disclosed that most art specialists (a) focused lessons on trivial rather than significant topics within the field of visual art, (b) based selection of artwork exemplars only upon their surface appearance (i.e., subject matter content or particular formal qualities), (c) discussed works of art in terms of superficial characteristics rather than their deeper meanings, (d) frequently employed inappropriate terminology in art discussions, and (e) refused to research works of art even when unfamiliar with them (preferring to base lesson content on speculation and guesswork). As a result, works of art used as lesson exemplars were oversimplified and misrepresented to students.

Planned studio activities were also simplistic in nature, often trivializing creative activities. A surprising number of studio production projects could have been accomplished independent of teacher instruction. Most focused on media manipulation, often involving topics and processes unrelated to exemplar discussion. At times, planned studio activities were even unrelated to concepts and principles in the domain.

This presentation will explore the instructional decisions of these soon-to-be art teachers, discuss possible reasons for the oversimplified, misleading, and inadequate content of their lesson plans, and suggest strategies teacher educators might use in assisting pre-service teachers to make more substantive instructional decisions.

Presenter: Judith Simpson, SUNY College at Buffalo
Title: Celebration of Ourselves

This presentation shares preservice teachers' altered perceptions of inner city students and schools as the result of grades 1-8 practicum experience in an urban community school. Based on the theme "Celebration of Ourselves," eighteen teams of art education seniors planned and implemented a unit of study to be taught one period a week for eight weeks to a pre-assigned class. Data consisting of pre and post attitudinal tests, weekly reflective teaching statements, video tapes, classroom teacher evaluations and observations conducted by the school's art specialist, a graduate student and myself, provided baseline data for an ongoing study. Results of the first semesters data revealed significant changes in preservice teachers' attitudes toward urban teaching.

Presenter: Susan J. Slavik, Northville, MI
Title: Intelligent Behavior and Art Education

Critical thinking, creative thinking, and the identification of learning outcomes that validate the study of art as intelligent behavior will be explored in this presentation evolving from a quasi-experimental doctoral study.

This paper will relate the findings from an extensive review of the literature on critical and creative thinking to the body of art education literature which advocates advancing the role of art study in the general curriculum by justifying artistic behaviors as manifested intelligence. Implications for future research addressing issues such as metacognition, adjunct and infusion methods of teaching for thinking skills development, transfer of learning, content specificity of disciplinary study, and assessment and evaluation will be addressed.

Presenter: Peter Smith, University of New Mexico
Title: Seonaid Robertson and the Archaeology of the Spirit in Art

Seonaid Robertson, former head of art and design education at Bretton Hall College University of Leeds, taught in Seattle, New Mexico, and Pennsylvania State University, as well as other places in the United States, held many workshops in this country, is one of the founding members of INSEA, and authored several books, including *Rosegarden and Labyrinth*. In other words, she is a world art educator, not just a British or American one.

The presentation, based on interviews with Robertson, readings of her publications research in the National Arts Education Archives in West Yorkshire, and interviews with persons acquainted with Robertson in her active work days, emphasizes three aspects of her career:

1. Her use of the craft tradition as a teaching focus.

2. Her focus on the student's experience as basis of teaching.

3. Her Jungian theoretical foundations.

Robertson taught during a very student-centered era and was an associate of Herbert Read, so her interest in Jung is not surprising. Her craft orientation (fibers and clay) are to be shown as related to the primitivist strand in Jungian psychology.

Robertson will also be shown to have been a woman art educator who made her mark, despite physical and emotional challenges.

The presentation seeks to acquaint more Americans with an outstanding woman art educator, who, like many others, has been neglected in the histories of art education.

Presenter: Ralph A. Smith, Champaign, IL
Title: Documentation of the Basic Literature of Discipline-Based Art Education Project

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The documentation project is predicated on the assumption that as a major reform movement in art education is underway, it is time to take a look at the literature the idea of discipline-based art education has generated since the inception of the educational activities of the Getty Center for Education in the Arts in 1982. The purpose of the project is to identify the basic literature of DBAE and classify it for publication. The literature being identified and classified consists of both Getty Center publications and professional literature that address the concept of DBAE. It is assumed that the identification, classification, and publication of such literature will provide a convenient source for those undertaking research in the field of art education.

Presenter: Deborah L. Smith-Shank, Northern Illinois University
Title: Understanding Visual Memories of Older Women

The co-researchers of this interdisciplinary project, an art educator and a counseling educator, received a grant to investigate the power of visual memory of older women (70+) in American culture, by accessing the "imagic store" of these women during significant milestones in their lives. A process in counseling called "Reminiscence Therapy" asks older persons to reflect on their lives at significant moments in their lives. However, this therapy does not directly refer to visual images, and women have not played a part in its development. Our project specifically addresses the lives and roles of older women, specifically as art users, art collectors, and art makers within their cultures, and throughout their lives. This paper reports on the findings of this project.

Both African-American and Caucasian-American women were interviewed for this project and semiotic narrative analysis techniques developed by Propp (1928/1968) were used as a framework from which to gain a systematic reading of these autobiographical narratives. Ultimately, the researchers hope that a better understanding of the visual cultures of these older women will inform both pedagogy and practice in both counseling and art education.

Presenter: Mary Ann Stankiewicz, Sarasota, FL
Title: Gender and Class in Nineteenth Century Art Education

A third grade girl asked me, if girls are more interested in art than boys, why are most artists men. Her question reminded me of an observation made by my university students several years ago. During a unit on history of art education, these future art teachers noticed that most of the men they studied wrote theory and held advanced degrees. Women art educators of the past wrote more practical books and often lacked even a college degree.

Nochlin (1973) concluded that institutional barriers in the art world prevented women from becoming great artists. However, Nochlin's argument fails to explain why women have often lacked power and status in art education. Within the world of art education the majority of art teachers and supervisors have been women; women have written art texts and curriculum since the nineteenth century. One easy answer, that there are masculine and feminine models of art education, ignores the status of various taste cultures and the impacts of social class on art and education.

This historical research presentation will use stories from nineteenth century art education to examine how dynamics of gender and class influenced the development of the field. Implications of those dynamics for contemporary art education will be discussed.

Presenter: Carol Stavropoulos, University of Georgia
Title: Current Diagnostic Research Studies on Art Learning

Art teachers and researchers are applying diagnostic methodologies in answering important questions regarding student learning in the arts, and the quality of a range of art programs. Patterns that result from such application studies provide useful feedback about the strengths and weaknesses of individual students, classroom instruction, and the overall quality of educational programs. Analysis of patterns that emerge in such studies can assist teachers, administrators, and researchers in diagnosing attributes and constraints to learning.

The research that will be presented is critically important to the field of art education because it provides comprehensive results of four studies of diagnostic research in practice, as well as promising directions for continual inquiry. These studies demonstrate the effectiveness of diagnostic profiling methodologies in showing the relationship between instructional outcomes and learning outcomes and providing comprehensive feedback through multiple measures over time. Results of diagnostic studies reported in this presentation are informing teachers, administrators, and researchers of the effects of new emerging programs in art education. Since the diagnostic methodologies discussed enable random sampling from populations, results provided by large-scale studies can (a) assist in designing more effective curricula, (b) demonstrate to parents that art programs make a difference, and (c) assist in advocacy efforts by providing comparative data. Such efforts can help secure funding for future research in art education and assist policy-makers in arriving at more equitable decisions about the allocation of educational resources.

Presenter: Carol Stavropoulos, University of Georgia
Title: A Descriptive Study of Elementary and Secondary Art Students' Cognitive Functioning

During visits to observe student teachers, the researcher has noted a broad range of teaching strategies being employed in art classrooms. Some teachers use various combinations of discipline-based art education, while others remain essentially studiobased. The researcher hypothesizes that art learning that occurs in the classrooms is influenced by these different forms of instruction. To provide descriptive evidence of the relationship between instructional methods and assessed learning outcomes, a series of descriptive studies were conducted. These studies pin-point forms of instruction and learning strategies that influence elementary and secondary students' cognitive functioning.

Each of four elementary and secondary art teachers selected one intact group of their students to participate in the study. A range of qualitative data that informs the researcher about art learning was collected. These data consisted of the following: (a) observations of teaching, (b) interviews with art teachers, (c) student interviews, (d) teacher/student questionnaires regarding attitudes about art learning, (e) photographs of student artworks, (f) photographs of students at work, (g) photographs of teachers teaching, and (h) photographs of the learning environment. Written statements about works of art were also collected from students throughout the school year. No effort was made to control the teachers' selection of a work(s) of art for students to write about, and/or methods used to collect these written statements. Students' written statements about a work(s) of art were then analyzed according to formal, descriptive, interpretive, and/or historical content, lower-order and higher-order understandings, and misunderstandings. Besides assessing the scope of the elementary and secondary art students' cognitive understandings of artworks, methods of data analysis employed were successful in distinguishing contrasting teaching methods from a range of student outcomes.

Presenter: Karen Stomberg, Ester, AK
Title: Profiles of Working, Vibrant Arts-In-Education Programs in Three Diverse Alaskan Communities

The Alaska Arts-in-Education Blueprint Project identified and researched communities in Alaska with outstanding arts-in-education programs. The project looked at factors which helped to establish, maintain and institutionalize the programs. Profiles of the community were created, timelines of who did what and when were charted and innovative community/school interactions were noted along with community cultural resources.

A guide to help communities and/or schools draw useful correlations from the profiles and create their own inventory of cultural resources, identify strengths and weaknesses and begin an action plan to strengthen their arts-in-education programs was published along with three profiles.

This presentation will include discussion of findings, methodology and application, as well as provide a slide show of the three communities, student artwork and schools which were profiled. The published project will be available.

Presenter: Denise Stone, University of Kansas, with Liz Kowalchuk
Title: The Benefits of Expert and Student Generated Questions for Understanding Art

Art works are complex and open-ended posing a unique challenge for the art novice. Research indicates that the novice typically concentrates on the literal and surface qualities of arts but will observe more if prompted. Studies about learning support the use of questions to promote viewers' comprehension. This presentation reports the results of a study that investigated the influence of two types of questions on college age students' interpretations of original works of art. One type of question was derived from art historians' writings and a second type was generated by the participants of the study. The research was conducted in a museum setting and addressed the following questions:

1) What kinds of understandings will students develop?
2) What knowledge will students gain about the works of art?
3) On what dimensions will students concentrate when developing meanings?
4) How will students interpret art?
5) Will students' interest be affected?

The presented information and findings have strong implications for improving art museum as well as art education practices. Recommendations will be made for art museum and classroom instruction.

Presenter: Graeme Sullivan, College of Fine Arts, UNSW, Australia
Title: Critical Inquiry Into Art Practice Using Computer Assisted Qualitative Analysis

This presentation will review studies about critical interpretative inquiry undertaken into the art practice of several artists and artwriters in the U.S. and Australia. Contemporary art can be considered to be the site of complex realities that it deals with a multitude of concepts, ideas and images. In light of moves in art education to position classroom discourse about art and artistic production in relation to the professional practice of artists and artwriters, much has been written about the central role of interpretation. This presentation will position critical inquiry in art as a process of "surrounding" an artwork whereby the interpretive power emerges from dialogue between by the viewer, artist/artwork, artwriters, and situational factors. Particular postmodern interpretive frameworks will be discussed and their application as theoretical parameters for research summarized.

To engage in a critical interpretive way with the professional practice of artists and artwriters, it is necessary to employ a variety of approaches. A useful assumption is to consider contemporary art in a way similar to that taken by qualitative researchers who seek to come to understand multifaceted realities such as life in communities, or classrooms. Further, the focus on emerging patterns of understanding has become more theoretically robust with the development of computer software to support qualitative data analysis. The application of computer assisted qualitative analysis using the NUD•IST software will be described in relation to the studies undertaken and implications for research in art education made.

Presenter: Graeme Sullivan, College of Fine Arts, UNSW, Australia, David Hawke
Title: The Artist as Expert and Novice

A popular claim in art education is that discipline-based experts should serve as models for learning. The quest for "deep understanding" of art knowledge has led to the promotion of learning based on the practice of domain specialists as occurring along a path from novice to expert. This presentation will critically examine the procedures and outcomes of research used to explore the practice of artists. References will be made to studies undertaken from various discipline perspectives. These will include traditions of studying art practice in psychological, philosophical and socio-cultural research, as well as artworld documentation. The more recent application of aspects of cognitive learning theory in tandem with the discipline-based emphasis in art education will also be reviewed and strengths and weaknesses identified.

It is contended that the adaptation of professional art practice as a viable learning model for art education must be based on a valid and reliable research base. There is a need to move beyond invoking learning theories from other disciplines and to incorporate more appropriate methods to research the work of artists. Strategies taken from qualitative research will be reviewed to highlight the problems and possibilities associated with inquiry into the expert practice of artists. The necessity to consider the artist as subject-researcher-educator will be explained and illustrated with reference to examples of contemporary artists practice.

Presenter: Kathy Talley-Jones, Pasadena, CA
Title: Creating and Beyond

Through case studies and portraits of exemplary DBAE programs, Creating and Beyond chronicles the development of art education over the past ten years. This new book, which makes the Getty Center's case for education in and through the arts, will debut at the 1996 NAEA conference.

This session will highlight the contribution of educators across the country who have taken a discipline-based approach to art education. In the ten years since the publication of the Center's influential (and sometimes controversial) book *Beyond Creating*, hundreds of schools and school districts have implemented DBAE programs. This session will examine the significant ways these programs have contributed to students' education as well as how practice in the schools has informed the development of art education theory.

School programs featured in the case studies and in this session were identified through the Center's ongoing evaluation efforts both in its first research and development activities as well as its regional professional development consortia. The Center also identified programs through a general call, and this session will feature educators who come from programs that have not been sponsored by the Center as well as those that have.

Presenter: Steve Thunder-McGuire, University of Iowa
Title: What Are Stories For: Artmaking and Storytelling in the Classroom

This inquiry explores and documents the relationships between storytelling and artmaking in visiting-artist workshops conducted in high schools. This research emerges out of initial observations and insights gleaned from being a visiting artist/storyteller in 106 schools across the United States over nine years, in which I worked with students to transform their personal histories over into materials. Beginning two years ago with a travel grant from The University of Iowa and Target Corporation, I went to high schools as a visiting artist/storyteller. My performances and workshops at fifteen schools set the context for a qualitative inquiry. I focused my attention on two eminent correspondences with students' purposeful use of storytelling in the art workshops. One was "storytelling praxis" (Thunder-McGuire, 1994)--how the students' visual art production and storytelling generatively prod each other on through "naming and making" (Zurmuehlen, 1992). The second was the reciprocal relationship between the teacher's storytelling and the students' artmaking--the "invisible lines" (Paley, 1991) that connect a teacher's stories and artwork with the students' stories and artwork.

Through my "narrative interpretations" (Ricoeur, 1987) I present and discuss both of these occurrences of storytelling/artmaking in the classroom. This includes students' stories and photographic slides of their artwork. Both storytelling praxis and the reciprocal relationship between the teacher's and students' storytelling are fundamental elements of the pedagogical pertinence of storytelling in the art classroom. Further, they point toward a particular reality of a broader reciprocal relationship between the art classroom and wider community. With community as context, a very eminent function of storytelling/artmaking in the art classroom is that of giving guidance and having purpose.

Paley, Vivian. (1991). *The Boy who would be a helicopter.* Cambridge, MA:HarvardUniversity Press.

Ricouer, P. (1984-1988). *Time and narrative* (Vol. 103), (K. McLaughlin and D. Pellauer, Trans.). Chicago: University of Chicago Press.

Thunder-McGuire, S. (1994, Fall). An inner critic. *Visual Arts Research*, pp. 5161.

Zurmuehlen, M. (1990). *Praxis, symbol, presence.* Reston, Virginia: NAEA.

Presenter: Mary Tien, State College, PA
Title: Integrative Discipline-Based Art Education: Teaching Art Education With a Post Modernist Sensibility

Those familiar with discipline-based art education know that DBAE is composed of four distinct disciplines: art history, art criticism, aesthetics, and art production. And, although these four fields are usually conceived as distinctly separate fields of learning, in reality there are many ways that the four disciplines overlap. It will be the goal of this paper to closely examine what the four disciplines of DBAE share in common. How and when is art criticism identical to art history? How and when is aesthetics identical to art production? How and when are art production and art history inseparable?

Using an integrative post modernist sensibility, the commonalties between art history, aesthetics, art criticism and art production will be explored. Post modern artists such as Sherrie

Levine, Jeff Koons and others will be used to exemplify new ways of thinking about traditional categories in discipline-based art education. The possibility of creating a new integrated teaching platform will be explored, one that also includes the latest in multimedia computer technology, cooperative learning and inquiry based learning. In as much as DBAE research has sought innovative ways to teach art across the entire school curriculum, DBAE research also needs to explore ways of dissolving boundaries within its own curriculum and find a means to become integrated within itself. Possibly the four distinct disciplines of DBAE are not even necessary for the twenty-first century as long as meaningful, interactive education in the arts can be achieved.

Presenter: Masami Toku, Urbana, IL
Title: Cross-Cultural Analysis of Artistic Development

The purpose of this study was to examine the relationship between national origin (U.S. and Japanese) in regard to spatial similarities and differences found in children's drawings.

This study examined about 1000 drawings of children 8, 10, and 12 years old. Native Japanese children who temporarily live in the U.S. due to their parents' employment andU.S. students were drawn from suburban Chicago and UrbanaChampaign, IL. Drawings depicted, "My friends and I playing in the schoolyard," a theme investigated in earlier studies by Elliott Eisner and others. Drawings were classified according to the 13 Eisner categories. Chi-square was used to analyze the spatial similarities and differences found in the drawings.

There was a significant difference in spatial development for the two populations examined in this study. In the early stages of spatial development, Japanese children showed higher percentage of the advanced category usage than U.S. children. Overall the trends of spatial usage across cultural groups were uneven from category to category. Furthermore, more advanced drawing techniques were embedded in drawings by Japanese students--techniques that were not possible to classify according to the 13 Eisner categories, suggesting the research needs to be undertaken to expand the pioneering work of Eisner.

Presenter: Polly Wolfe, Lafayette, IN
Title: "A Really Good Art Teacher Would Be Like You, Mrs. C.": Effective Teaching andLearning in an Artistically Gifted Class

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Based on a year-long ethnographic study, this presentation explores the way an artist/teacher constructs artistic learning experiences for an artistically gifted middle school class. Two primary concepts emerge in this picture of effectiveness: the translation of the adult art world to the students (and vice-versa); and the process through which that translation occurs, a curricular rhythm. The curricular rhythm consists of five phases: image flood, reflection, art work, critique, and exhibition. Repeated each semester with different thematic content, the curriculum rhythm is effective in expanding the students' imagic store, increasing their technical achievements, and intensifying the students' self, peer and family identification as "real" artists.

Implications of this research suggest further investigation of the translation process in gifted classes. The concept of curriculum rhythm may have implications for effective teaching in art classrooms. The possibilities of teaching rhythms which may be more appropriate to different age levels, different ethnic constituencies, and different teaching and learning styles will be discussed.

Presenter: Shirley Hayes Yokley, Kent State University
Title: Three Case Studies: Critical Pedagogy in the University Art Classroom

This presentation will focus on case studies of three students in a university art education classroom for elementary preservice teachers. In this classroom a critical pedagogy and a critical pedagogy of representation challenged students' perceptions about and expectations for a methods class in art education teacher preparation. In an attempt as Huyssen (1990) states. . ." to abandon that dead-end dichotomy of politics and aesthetics which for too long has dominated accounts of modernism. . ." (in Fehr, NAEA, 1995), this study focused on a definite politicization of art, while seeking to maintain the idea of quality works of art. Dennis Fehr attacks Ralph Smith for his fears "that 'political agendas' will stain the pristine whiteness of art education." Fehr also states that "Schools can erect ideological walls between subject areas as solid as those that separate classrooms." Where are those walls built and how are they maintained?

University general education departments appear to be lagging in their modernist project-oriented teaching practices while art education in some universities is struggling forward into the postmodern practices of incorporating theory and critique into a broader examination of life and culture. From the case studies, this presentation intends to challenge not only art teachers and educators of the necessity for curriculum change, but also to forewarn of the problems that may be encountered in the transition from one department to another and from one philosophical base to another in the transition from modern to postmodern.

Presenter: Mary Zahner, University of Dayton
Title: A Preservice Teacher Experiment Antecedent to Current Educational Reform

Research into the history of reform movements in teacher education revealed the existence of an experiment called New College, a preservice school of Teachers College, Columbia University. Although its life was short, 1932-1939, this interesting venture in the education of teachers deserves, nevertheless, mention in the story of American higher education. Born during the Great Depression, New College assumed as its mission the improvement of life in American society by specially trained teachers. To fulfill the mission, a two-pronged strategy was adopted. First, in order to acquire an understanding of the intellectual, moral, social, and economic life of people, New College students were given the opportunity of first-hand experiences in various life situations. Second, the arts were approached as intimately bound up with life—the artist was thought of as growing out of society, and the artist's work was regarded as fundamentally an expression of the spirit of that society. In consequence, the arts (graphic and plastic, music, language and literature, and dance) were given a prominent position in the New College curriculum. The principal activities in the arts were creative, interpretative, and appreciative. These activities included the development of 1) the ability to handle the materials out of which the art forms grew; 2) the ability to interpret art, founded on an understanding of the history, forms, social implications, and techniques that had produced great works of art; and, 3) appreciation, which included an understanding of larger questions such as the function of art as the expression of the human spirit.

Presenter: Enid Zimmerman, Indiana University
Title: NAEA Research Task Force on Curriculum

The NAEA Research Task Force on Curriculum has completed a briefing paper outlining basic research questions. This meeting will include time for Task Force members and other interested people to briefly share appropriate research projects they have conducted during the past year. Funding sources available will be discussed that encourage research in this area. Ways this Task Force can help support researchers also will be discussed. Plans for the following year will be considered and ways to implement this plan will be developed.

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